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ANIME UK

MAGAZINE



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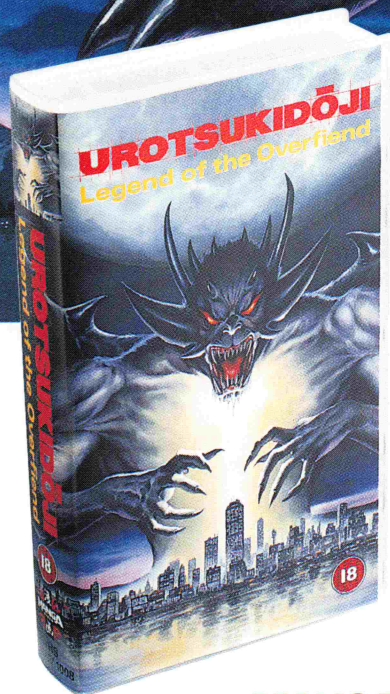
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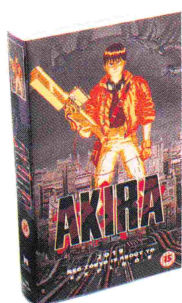


A Terrifying Masterpiece Beyond The Limits Of Animation

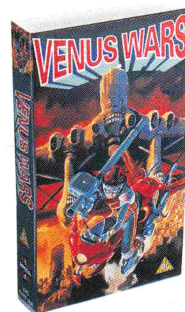
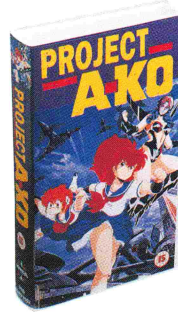
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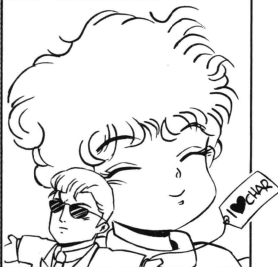
ANIME UK MAGAZINE

VOL 1 • NO 4

EDITOR

Helen McCarthy

is in a much better mood this issue because that nice kind Peter Evans sent her a Char Aznable cel and an original Nagai Go sketch from HAMACON. She's also looking forward to Dafydd Dyar's GUNDAM article next issue, so she's a happy little Editor right now, and



ART DIRECTOR

Wil Overton

heaves a sigh of relief, emerges from under the drawing board and takes off the Minky Momo disguise – which won't actually fit him for much longer if he keeps trying out the recipes inside the back cover!



STAFF ARTIST

Steve Kyte

has stripes before the eyes after researching the picture of Lum for the back cover and is muttering darkly that if he'd known this is what they were saving the tiger for, he wouldn't have contributed.



PUBLISHER

Peter Goll

resents being described as an "underwear consultant" in the last issue and wishes it to be known that he is in fact a fully qualified personal garment engineer (but doesn't want to admit it in print...)



Thanks on this issue to:

Typesetting a la Alphaset.

Sue, the amazing retail girl

Everyone who said hello at UKCAC'92

and a sharp prod from an Ingram stun-stick to:

Simon Dodds – advertising wizz-kid – NOT!

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Printed by Script Litho, Hertfordshire, England

KONNICHIWA!

The letters I get from our readers are one of the best perks of this job. Of course it's nice to get so many compliments on the magazine, but the ideas, opinions, comments and suggestions in your letters are what make them so interesting and thought-provoking. Every now and then, though, I get one that makes me angry. I got one such letter yesterday.

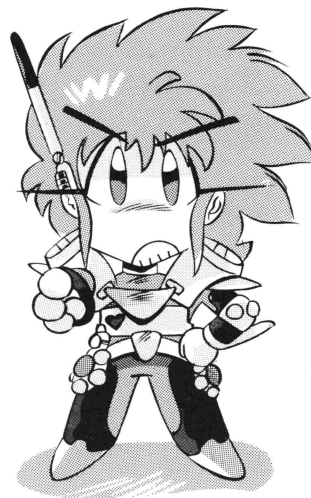
It was complimentary about the magazine, well argued, sincerely felt, and I disagree with it so strongly that I had to tell you about it. The writer thought I was too hard on bootleg video sellers in issue 1. He reasoned that most bootleggers charge about \$15-20, not unreasonable for a tape you really want; that not everybody can be bothered to make contacts so as to get tapes from Japan and so bootleggers may be their only source, and that they are providing a service for which there is a demand. I'm afraid I can't go along with that argument.

Bootleggers copy tapes without the permission of the rights holders and without paying them for the use of their property. There is no quality control on their tapes or the reproduction process. Their activity discourages legitimate companies from entering the anime video market. Why should they spend time and money on negotiations, acquisition, production and packaging when someone with two vcr decks in their back room and a stack of cheap supermarket-brand tapes can clean up without all that trouble?

Bootleggers are bad news for the industry and, ultimately, bad news for fans. I don't think I'm too hard on bootleggers, and I'd like to think that everyone reading this will defend the anime industry by buying tapes from legitimate sources and refusing to deal with bootleggers.

Yours animatedly,

HELEN MCCARTHY
Editor



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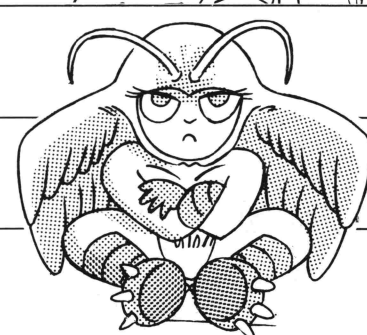
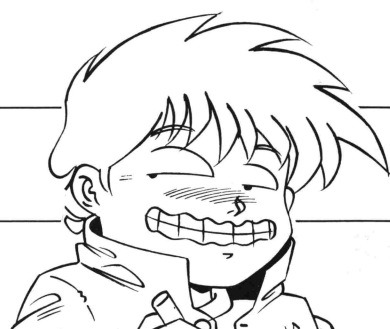
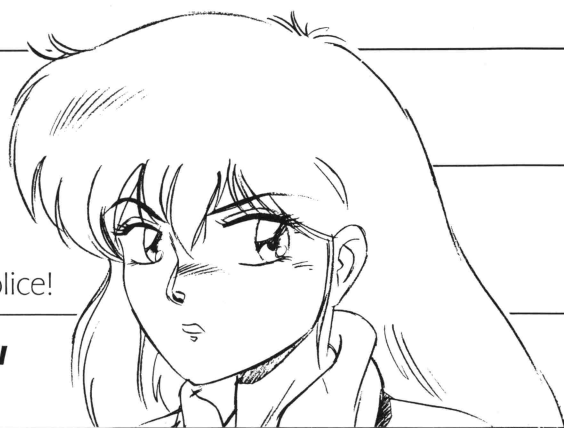
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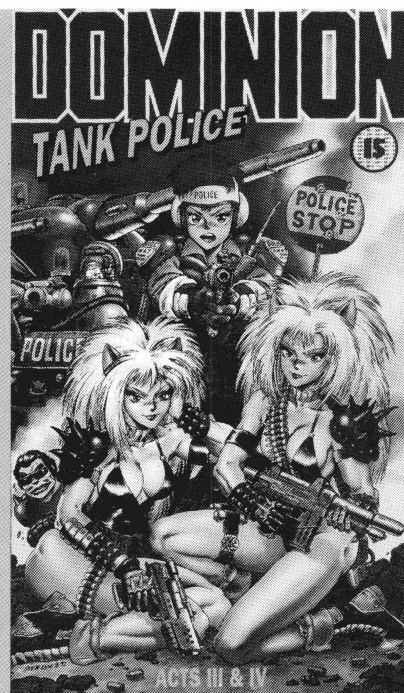
NEWSLINE

BRITAIN WINS 1995 WORLDCON BID

We're delighted to be able to tell anime fans everywhere that Britain's bid to host the 1995 World Science Fiction Convention in Glasgow, a European City of Culture, has been successful. The Worldcon is the major multimedia science fiction event of the year, and plans for Glasgow include anime as well as a huge range of other sf items – author talks, films, art shows, a glittering Masquerade and lots more – in the company of fans from all over the world. The British committee sent a delegate to HAMACON, the Japanese National SF Convention, and she was assured of Japanese support for the British event. If you'd like details of this five-day feast of sf and fantasy, send a stamped, self addressed envelope to The Treasurer, 1995 Worldcon, 69 Lincoln Street, Leeman Road, York, YO2 4VP.

KYTE & OVERTON – ANIME ARTISTS EXTRAORDINAIRE!

Of course we're biased when it comes to our two brilliant brushmen – but we're not the only ones! Buyers of **DOMINION Part 2 (MANGA VIDEO)** will have remarked that the ultra-sexy Pumas and feisty Ms Ozaki on the cover came not from the brush of Shirow-san but from Steve Kyte; Steve has also done the cover art for **LEGEND OF THE OVERFIEND**, out on **MANGA VIDEO** next month. Meanwhile Wil Overton hasn't been idle. If you've seen the new NINTENDO mag **SUPER PLAY** from Future Publishing, you'll have noticed Wil's inimitable Cutes on the cover and adorning the text. Great stuff, boys – now where's OUR artwork for next issue?



USMC GO CD ROM:

U.S. Manga Corps are releasing the first ever anime CD-ROM. With over 1,000 still images and 100 "Quicktime" condensed movies covering the whole USMC catalogue, **THE WORLD OF U.S. MANGA CORPS** runs on a Mac or compatible PC, and includes previews of so far unreleased titles. It retails at \$49.95; we haven't yet heard of any UK or European stockists, but you could enquire at a USMC tape stockist – try TOP TEN SOHO, St. Ann's Court, London W1.

CHRISTMAS PRESENT FROM CHANNEL 4?

Channel 4's animation department, the only British tv department to recognise the importance of anime in the world animation scene, are currently negotiating for the rights to show several Miyazaki films. Nothing can be confirmed as yet, but they hope it might be possible to screen **KIKI'S DELIVERY SERVICE** (Majo no Takkyubin) over the Christmas period.

DAICON 6 – READY TO GO!

DAICON, the 32nd Japan SF Convention, is next year's good reason to visit Japan in August. DAICON 6 will be held in Osaka; we don't yet have a firm date, but if you'd like to know more then send a self addressed envelope and two IRCs to YAMAMOTO Ken, Chairman, DAICON 6, 3-14-23-15 Tamatsu, Higashinari-ku, Osaka-si, OSAKA 537, Japan. Or if you're feeling extravagant, phone or fax 010 81 6 973 7595.

PUMAS ON THE PROWL

Video buyers at HMV had a treat – or maybe we mean a fright – when the delectable and deadly Puma Twins turned out to promote the MANGA VIDEO release of **DOMINION TANK POLICE**. The girls also showed up at the UK Comic Art Convention in London. The heaviest weaponry in evidence was a camera as tape buyers had their pictures taken with the Twins.



NEWSLINE

MANGA! MANGA! MANGA!

a festival of Japanese animation at the
INSTITUTE OF CONTEMPORARY ARTS
23 October – 5 November 1992

Island World Communications and the Institute of Contemporary Arts are getting together to present Britain's first-ever festival of Japanese animation at the ICA cinema from 23rd October to 5th November. There will be at least four screenings a day, with more at weekends, and the ICA are currently exploring the possibility of a "season ticket" giving reduced price admission to a number of screenings.

As we go to press the programme has not been finalised, but it will definitely include showings of AKIRA, Miyazaki's ravishingly pretty film KIKI'S DELIVERY SERVICE, Takahata's moving war requiem TOMBSTONE FOR FIREFLIES, and the sf adventure film LENSMAN. There will also be a late-night Halloween screening of UROTSUKIDOJI: Legend of the Overfiend, Takayama's movie-length edit of the first three parts of his OAV series UROTSUKIDOJI (The Wandering Kid).

For the latest information call the ICA box office on 071-930 3647.

ISSUE TWO COMPETITION WINNERS

The lucky winners of our two prize draws will be receiving their prizes shortly. They are:

DOMINION – winners get one of the US MANGA CORPS (NISC subtitled) tapes

Huw Morgan, Tonbridge; Craig Best, Barnsley; Mrs. V. Haldenby, Hull; Andrew H. Langton, Leicester; Scott Summers, Bridport.

FIST OF THE NORTH STAR – winners get a pack of goodies including t-shirt and poster.

Jennifer Gutierrez, Brussels; Michael Fry, London; Ronan le Saout, Bordeaux; Shokat Ali, Huddersfield; Jane Cheriton, Guildford.

Many thanks to John O'Donnell and Cliff Rosen at US MANGA CORPS for the DOMINION tapes and to Pandora Powell and Island World for the FIST OF THE NORTH STAR goodie packs.

▶▶▶▶▶▶▶▶▶▶ NEXT RELEASE 12.8 ON SALE

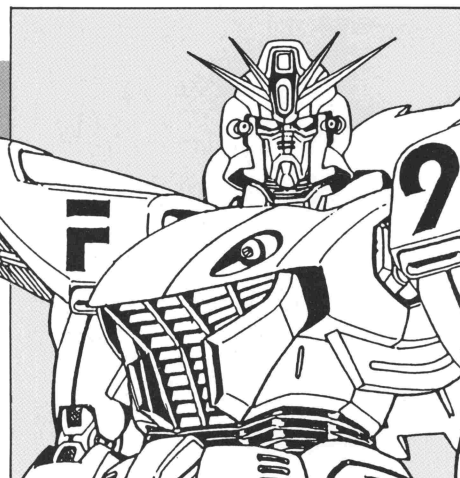
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AN EXCLUSIVE INTERVIEW WITH

GO NAGAI

THE SECRET OF BLUE WATER A.D. POLICE

PLUS AS MUCH AS WE CAN CRAM IN BETWEEN NOW AND DECEMBER



Tales from the Cajun Sushi Bar

TALES FROM THE CAJUN SUSHI BAR is the United Kingdom's first dedicated anime fiction zine, a forum for stories spanning the range of Japanese Animation subjects from the old to the new.

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THE WORLD OF SILENT M

By John T. Carr III

MÖBIUS

Tokyo 2028 – A city of monstrously enormous proportions and excesses. Overcrowded for many years, with pollution at harmful levels, the city finds itself besieged with acid rain as if to accentuate its woes. But these are not the only monstrous things about the city. Look. Not on the ground, but from the sky. The night sky. See the pattern the lights of the city form: a six-sided star enclosed in a circle...

This is the world of Kia Asimiya's *Silent Möbius*: a world where cyberpunk future meets sorcerous magic and a nightmarish reality exists under the skin-deep veneer of a high-tech civilization. A layer that is slowly being pulled back... The monsters in *Silent Möbius* come from the other-dimensional world known as Nemesis. These invaders, known as Lucifer Hawks, all have different forms. Some can combine with Earth's technology, others resemble human form. They hold great magical power, and they are all murderous, with their goal being nothing less than



domination. Their first attacks on Earth began in the year 2000, and gradually increased in frequency until the authorities could no longer attribute these strange occurrences to happenstance. The police gave these cases the file name "The Creatures Trap". Thus, a special unit was created in 2023 to deal with these cases: The Attacked Mystification Police Department, or AMP. Shift forward three years to 2026. All incidents involving Lucifer Hawks are instantly branded Code 3 status – "Third Attraction" – and the members of the AMP have immediate jurisdiction over normal police. With their high-tech weaponry, including the Graviton pistol and their aircrafts, the police Spinner Shutouse Vint and battle cruiser Shimius, the six members of the AMP, all brave, bold and beautiful females, stand ready to protect Tokyo against the encroaching Nemesis.



Although Katsumi is the series' heroine, it is due to the ensemble cast nature of the stories as well as the excellent artwork of Kia Asimiyama that Silent Möbius enjoyed explosive popularity since its inception in May of 1988 in Kadokawa Shoten's Comic Comp monthly manga magazine. Granted, the Silent Möbius saga is an action saga first and foremost. Given the nature of the people involved, though, elements of comedy, romance, and of course, terror are included. In the course of events, that make up Stage 1, spanning the period 2026 to 2028, and appearing in Vol. 1-3 of the bound comics, we have the growing relationship between Katsumi and her lover, regular police Robert (Roy) De Vice, Nami's flowering as a Shinto priestess, Yuki's side job as manager of a coffeeshop (which thanks to her AMP "buddies" doesn't get much business), the oddest of "odd couples", and Katsumi's ever-growing fear that this fight will cost her all those that she cares for deeply – starting with Roy...

"There is no reason to expect," Kia Asimiyama has said, "that Silent Möbius is made by my power alone. The great people who offer me constant support and, more than anything else, the existence of my fans who always cheer me on to give me the power to act." Those "side people" make for an impressive list indeed. Asimiyama's compelling use of shading gives Silent Möbius its distinctive look; the monsters and mechanics, however, come from the fertile mind of Yasuhiro Moriki, also known for his mechanics work on Project Zeorymer. Kia's opposite number at Studio Tron and no stranger to anime fans, Michitaka Kikuchi, assists with character concept and design. Takashi Okazaki and Tatsuya Sohma handle the special effects artwork.

The Silent Möbius phenomenon extends through the manga to T-shirts, patches, two image CD's, three drama, or radio play-like CD's, including one which is set in Edo era Japan, and computer role-playing games – one of which, co-produced with GAINAX for Fujitsu's FM TOWNS computer system, concerns the Titanic! Given its popularity combined with its creators being no strangers to adapting their stories to either the silver screen (as in the case of Toho Studio's GUNHED) or the small screen (Sonic Soldier Borgman, Project Zeorymer, Detonator Orgun et al), it would only be a matter of time before an animated version of Silent Möbius would be made.

July 1991 saw the opening of Silent

Möbius The Movie on the silver screen as part of a Kadokawa Pictures double bill along with Arslan Wars. The film united yet again the vocal talents of the six actresses from the drama CDs, including Naoko Matsui (Katsumi), the voice of such characters as NG Knight Lamune & 40's Resca and Borgman's Miki, as well as a talented singer in her own right, and veteran voice actress Hiromi Tsurai (Kiddy), Dragonball's Bulma.

On the production side, Asimiyama created an original story for the movie when the project began, which he would later add to and serialize in the comic (This story forms Side 5 of the collected works). Kikuchi handles the triple tasks of Executive Director, Character Design, and Continuity. As Director, Kikuchi chose the man with whom he'd worked together on St. Mikaera Gakuen Hyouryuki, Kazuo Tomizawa. The veteran animator, best known overseas for his award-winning Barefoot Gen (1983) and SF New Century LENS MAN (1984) stated his greatest problem as presenting "the Silent Möbius the manga fans expected against the image of it that I hold myself. Comparing the two, which methods of making picture do I use to convey the power of the story; which part of the direction is mine to use to give a message to fans?"

The music score was left in the more than capable hands of world renowned composer Kaoru Wada, late of the Michigan Percussion Ensemble. With his return to Japan, among his anime projects are the soundtrack for the MADARA OAV as well as the TV show RPG Densetsu Heboi. The popular rock group Tokyo Shonen provided the theme song, Silent Möbius – Sailing. Asimiyama has called the Silent Möbius movie a prologue in that it deals with Katsumi's roots as well as her initial involvement with the AMP. For fans of the comics, for whom this tale is firmly entrenched in Stage 2, there are still many questions left unanswered, some of which Asimiyama himself raised in an article written for the July 1992 issue of Dragon Magazine. Was there another reason for Rally's formation of the AMP? What mystery does Tokyo hold? Why would Gigelf have done such a dangerous thing as to open the pathway between Nemesis and Earth, and why would the Lucifer Hawks call him a criminal for that action? The answers to the first two questions are perhaps known to only three people – Katsumi's mother Mayuka, Nami's father, and the sword Grosopoliner. As to the last, one

SILENT MÖBIUS CHARACTER FILES

RALLY CHEYENNE: The founder and leader of the AMP. She herself knows full well the devastation that will occur if Nemesis invades Earth, for she is of both worlds. A "halfling", born of a Lucifer Hawk father and human mother, she moved to Earth upon learning of the Lucifer Hawks' plot to invade the human world. Taking her destiny into her hands, she formed the AMP in order to defeat the invaders. Her subordinates know nothing of her heritage.



LEBIA MAVELICK: The second-in-command of the AMP. Hailing from Los Angeles, she is an electronics expert. She is also a cyberpath, or "Visionaire". Lebia has the ability to sense the changes in electrical impulses and to enter and move about freely in logic space. Among those in Tokyo with this ability, she is rated Special Alpha class, earning her the title "Greatest of the Visionaires". A skilled inventor and scientist in her own right, she created the three quasi-sentient AMP computers, nicknamed Huey, Dewey and Louie.



KATSUMI LIQUEUR: The centre of the AMP due to the great magical power within her: a result of her being of the line of the great warrior mage Gigelf Liqueur, and her mother Mayuka, possessed of no small power herself. As the story progresses, more about her past – a past which includes what will become her trademark weapon, the sentient great sword Grosopoliner, which had also served her father – is brought to light...



KIDDY PHENIL: Australian, formerly a regular police detective. Due to injuries sustained in 2023 trying to arrest Mechadine +2035818, later known as "The Wire", Kiddy has 70% of her body replaced with combat cybernetics and armor coating, giving her superhuman strength.



NAMI YAMIGUMO: The youngest of the Yamigumo clan of Shinto mystics. Possessor of various Shinto artifacts, she uses her talents in the AMP's battles. An extremely tranquil personality, she is the most "female" of the AMP members.



YUKI SAIKO: The AMP 'mascot' and youngest of the AMP. Another pleasant and patient personality, she handles the administrative and dispatch side of the AMP. An esper, she possesses powerful psychic talents, among them the ability to send an attack back at the attacker with increased force.

obvious consequence of the answer was that Katsumi was brought to Earth. As Asimiya himself states, the answers are clouded by fate – but once they become known, what will Katsumi do? Many fans hope some of these questions will be at least partially answered in *Silent Möbius 2*, set in 2025, scant days after Mayuka Liqueur's death in *Silent Möbius The Movie*. Katsumi, still in shock, plans to return to Hawaii, but is told at the airport that she can't leave, and is remanded into AMP custody. Alone, unable to return home and with no will to live, she wanders the streets of Tokyo, unaware that there are more Lucifer Hawks in the city, and they are aware of her existence. Katsumi falls in their hands, but a single girl saves her. Awakening in her apartment, Katsumi learns her name: Yuki Saiko. The movie, which opened across Japan July 17th and is slated for video release in 1993, will shed more light on Katsumi's past; however, the end of the fight between Nemesis and the Attacked Mystification Police Department has yet to emerge from the darkness.

through a powerful ke'kai (psychically sealed-off place) and straight into trouble with Kiddy, Nami and a Lucifer Hawk – which mutters as it dies that Katsumi is "the Key". Her fright and anger are defused when Rally intervenes, tells her briefly what has happened, advises her that "none of the streets around here are safe after dark", and, to Kiddy's fury, lets her go. As Rally heads back to AMP headquarters, she muses to Levia that Katsumi is "one of us... or else our greatest enemy". At the hospital mother and daughter share an affectionate reunion, though Fukuya doesn't tell Katsumi how ill she is and Katsumi reacts violently to her mother's "superstitious" tarot cards. As they settle down for the night, Fuyuka brushes her daughter's hair, playfully pressing her to take better care of it and not let her looks to to ruin, as Katsumi hums a melody her mother sang to her when she was a child. Noticing Fuyuka's pendant, the only thing she knows was her father's, Katsumi asks her to tell her about him someday. Fuyuka says she promised him she would do this when

SILENT MÖBIUS

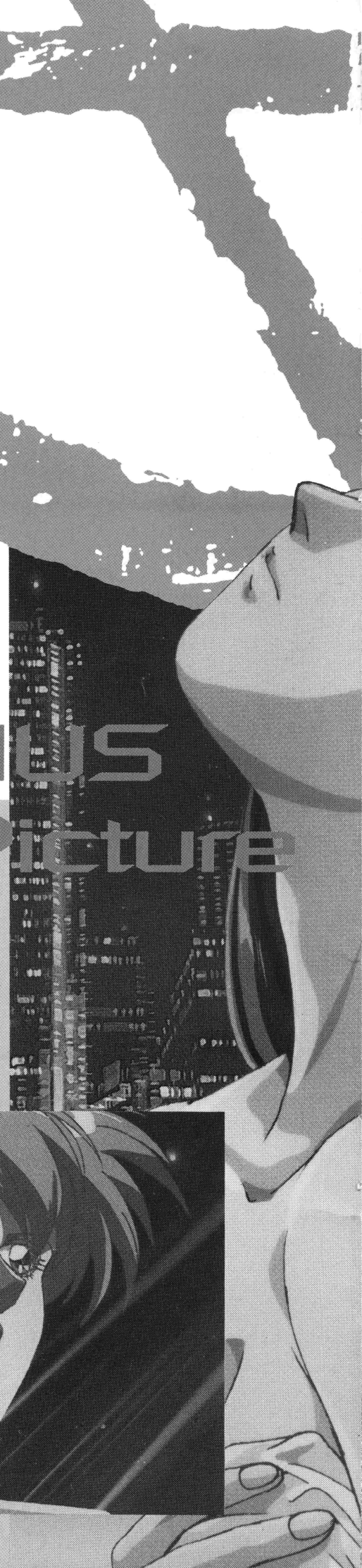
The Motion Picture

Tokyo, 2028: Katsumi Liqueur, Kiddy Phenil and Nami Yamigumo are in the Spider's Spiral, a new building due to open shortly, trying to make a date with an elusive Class Three Special Distinction, Third Attraction case – a Lucifer Hawk so powerful that Levia wants to make sure Katsumi doesn't face it alone. But she has no choice; the entity ambushes her and armed with her father's weapon, the sentient greatsword Grospolinar, Katsumi faces a foe the like of which even she has never met...

Tokyo, 2024: nineteen-year-old Katsumi Liqueur, on leave from her job in Hawaii, flies in to visit her sick mother, Fuyuka Liqueur does not have long to live and is anxious about her daughter's reaction when she learns the truth about her family. Rally Cheyenne is with her but has to leave as magical disturbances occur in the city; before she goes, Fuyuka asks her to help Katsumi afterwards. Katsumi needs help sooner than they think; hoping out of her cab in a traffic jam, she decides to cut down a seemingly deserted alley and walks

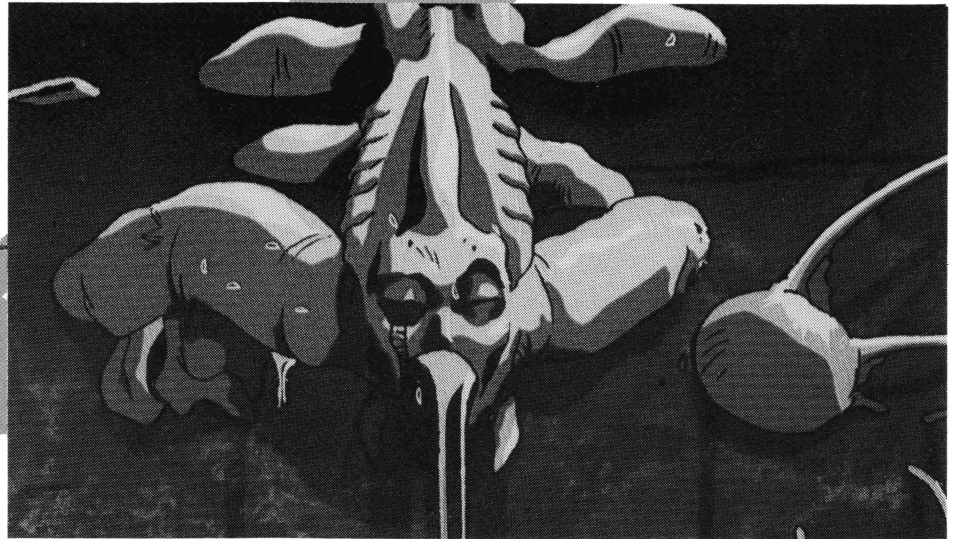
Katsumi was an adult, and will do so very soon. As they lie in darkness, she wonders whether her daughter will ever forgive her parents.

After Fuyuka's check-up next morning reveals nothing abnormal, Katsumi leaves to check into her hotel and do some sightseeing, promising to be back later and asking the nurse – Levia – to



take good care of her. To her annoyance, Kiddy and Nami turn up to act as escorts. Her annoyance at their suggestions that she has some kind of power or presence protecting her – her own or someone else's storms back to her hotel to take a shower, only to be

Rally collects Katsumi, Kiddy and Nami from the alley and, as she takes them to the Spider's Spiral, tells Katsumi that she has always possessed great magical power but has been afraid to use it. If she decides to use her powers, she will have to endure many painful and difficult



overwhelmed by Lucifer Hawks trying to probe and observe her. As they close in around her they are blown away and she collapses; when Kiddy and Nami break in, Kiddy tells her that she defeated the Lucifer Hawks alone and asks her to use her special power by joining the AMP. A hysterical Katsumi screams at them angrily, accusing them of somehow generating the attacks. As she dresses and leaves the hotel they follow her, but when she goes into a subway station they leave her alone – on Rally's orders. As she wanders the city alone, she meets an exact copy of herself; showing her images of her past, present and future life, it changes into a Lucifer Hawk and attacks. Katsumi screams, and light flashes from her body repulsing the alien, but it gradually gets the upper hand, even when Kiddy and Nami turn up to help her.

In hospital, Fuyuka persuades Levia to take her "somewhere I won't be disturbed" – the Spider's Spiral, currently under construction. At the centre of the tower, with the brush she used on her daughter's hair and her own blood, Fuyuka Liqueur begins to construct a magic circle, her mind focussed entirely on Katsumi. As the Lucifer Hawk leans over her daughter, Fuyuka calls him and he vanishes. Materialising in the circle she has created, he wraps his arms round her, and she drops her silver dagger on the hairbrush, splitting it in two and saying "We will both return to the darkness, Lucifer Hawk". The circle throws up a wall of light, enclosing them both.

things, so the decision must be hers. As the spinner settles on the tower, Katsumi makes her decision and enters the circle her mother created. Fuyuka explains that, knowing Katsumi's powers and the



heritage of her father's bloodline would make her a target for evil, she sealed her powers away when she was very young, hoping that her daughter might know a happy, ordinary life as a woman. Fighting to save her mother, memories of the past and the melody of her childhood lullaby finally unlock Katsumi's



magic powers and light engulfs the Lucifer Hawk and her mother, then evaporates. Kneeling, she hears Fuyuka's last words of love, and picks up her mother's pendant from the ground. The rain mingles with her tears as she rages at Rally and the other AMP members, saying that her power is useless if it wasn't even enough to save her mother and that she wants no part of any of it. As the rain pours down, it muffles even the sound of her tears.

Tokyo, 2028: the Lucifer Hawk her mother sealed into darkness to save her taunts Katsumi, asking how she enjoyed the show he has put on for her, and as their battle rages huge explosions rock the tower. Katsumi has to call on other spirits to strengthen Grospolinar and try to protect them both. A deep crack opens in the floor of the tower, and Grospolinar is driven into the floor. As the Lucifer Hawk gloats over Katsumi and lifts her by digging his teeth into her hand, she begins a quiet, steady chanting. The blood flowing from her hand runs into strange shapes on the floor and she creates a magic circle in her own blood, just as her mother did. Pulling out a silver dagger, she stabs the monster, and, slashing down with Grospolinar, disintegrates him. Leaning on Grospolinar, she can hardly stand as, around them, the tower falls into ruins. Katsumi tells Rally that the Lucifer Hawk was the one who fought her mother; asked if she fought him for personal reasons, she hesitates, finally saying "No. I am Katsumi Liqueur, an officer of the AMP." As her comrades help her away she murmurs "Thank you, mother."





STAGE ONE

Side 1 – CAUTION (A.D. 2026)

Chapter 01: Cyber Psychic City

...in which we are introduced to the AMP, as a murderous Lucifer Hawk manages to draw on Katsumi's power and attack the AMP!

Chapter 02: Nami Yamigumo

...in which Nami goes through her baptism of fire (literally) against a dragon in the test that nearly killed her older sister – and gets her short sword.

Chapter 03: Kiddy Phenil

"Vengeance is a dish best served cold..."
The origin of AMP's resident cyborg as she goes up against the renegade Mechadine that caused her to be what she is.

Chapter 04: Into The Intermission

A look at the daily life of the AMP membership via four-panel gag cartoons!

Side 2 – DANGER (A.D. 2027)

Chapter 05: Katsumi Liqueur

Katsumi gets her sword, the sentient Gropolinar, and human Lucifer Hawks destroy the police station as the war escalates...

Chapter 06: Yuki Saiko

The AMP's Girl Friday doesn't present much of a threat – or does she? Learn our resident esper's roots, as Ylper Weapon Annie, from the same research group that Yuki came from, appears to kill her!

Chapter 07:

Into The Intermission 2

...or, the day they tried to make Nami wear a standard AMP uniform...

Chapter 08: Lebia Mavelick (part 1)

A cyberpunk mystery featuring the AMP's second-in-command, "Visionaire" Lebia.

Side 3 – WARNING (A.D. 2027)

Chapter 08: Lebia Mavelick (part 2)

Can Lebia, deep in logic space, stop a rogue program from crashing the entire city before the program's human agent deletes her from real space?

Chapter 09: Robert De Vice

The spotlight's on Katsumi's paramour and his team of policemen as a demonic drug forces Roy to take the life of one of his own – but can he do the same to a little girl taken over by a Lucifer Hawk?

Chapter 10:

Into The Intermission 3

More grins and giggles with AMP crew!

Chapter 11: Rally Cheyenne

Stage 1 Finale! The truth about Rally Cheyenne stands revealed, as Rally's younger sister Rosa comes to bring an ultimatum: return to Nemesis – or die!

STAGE TWO

Side 4 – EMERGENCY (A.D. 2028)

Chapter 12: Presentment

Who is this hooded figure observing all as Katsumi fights in a bar and Nami is put in the hospital from a Lucifer Hawk attack – and what power does she possess to be able to destroy a Lucifer Hawk with a wave of her hand?

Chapter 13: Offensive and Defensive Battle

The AMP gets a new captain, and she doesn't take anything from anybody! Nami gets a new weapon – but will it be enough to defeat the Lucifer Hawk that's determined to have her body and soul?

Chapter 14:

Into The Intermission 4

It's the welcoming party for captain Isozaki, as the AMP members reveal their hidden talents(!).

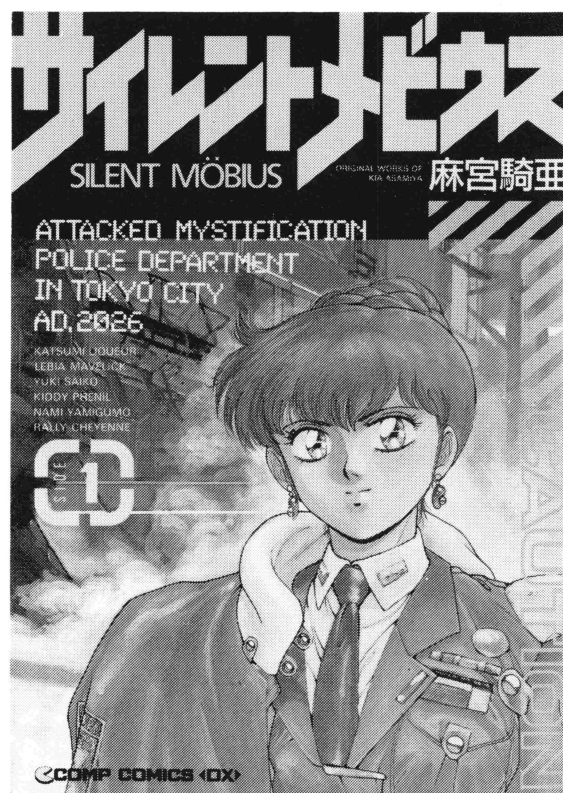
Chapter 15: Labyrinth

A Yuki solo story, as a trip into a curio shop inadvertently sends Yuki back to 1991! It's a diabolical trap set by a Lucifer Hawk to kill off the AMP one-by-one, but if Yuki kills the Lucifer Hawk, she can't return to her own time!

Side 5 – KEEP OUT

Chapter 16: Karma

It's turning point time, as Katsumi confronts the Lucifer Hawk that killed her mother and caused the events that made her join the AMP!
...to be continued...



MANGA IN FOCUS

by Jim Swallow

The Japanese manga sub-genre of comic books has been around for several years, coming to the fore in 1988 with the 'manga boom' started by Viz Communications, among others. Now, four years down the line, imported and translated manga has proved itself to be much more than the 'fad' some comic aficionados predicted it to be; over 55 titles have been published since '89, and over 20 of those are running currently (as of Autumn '92).

Here, we'll take a look at some current, forthcoming, and older translated manga titles.

S I L E N T M Ö B I U S

SILENT MÖBIUS is currently in the third part of its translated incarnation, produced by Viz Communications. The first two volumes were colourised and printed in a squarebound format, but with the recent return of the saga with Part Three, Viz had decided to return to the original all black-and-white format of the Japanese manga.

Before the debut of the movies, Silent Möbius first graced the bookshelves as Kia Asamiya's amalgam creation of hard-edged cyberpunk and dark mysticism. Perhaps "Blade Runner meets Hellraiser" conjures the best image for this title, and certainly, Asamiya does seem heavily influenced by the former – Silent Möbius' Tokyo of 2026 at once evokes and transcends Ridley Scott's vision of Los Angeles 2019. Like Asamiya's previous work, GUNHED, Silent Möbius is an ensemble piece with a cast of six women, each part of the A.M.P.D. – the Attacked Mystification Police Department (or the "Abnormal Mystery P.D." as translator James D. Hudnall puts it). The series is composed

of almost non-stop action, as the lady cops go up against psionic entities from the unseen spirit world. The fast-moving plots contrast with the dialogue between the women characters, as the team works and moves together to defeat the forces that challenge them. In the later part of the first series, and continuing on through to the current one, the tone changes to showcase each one of the six characters with their own plotline – the sorceress and her test of ascension, the cyborg and the return of her dangerous past, the computer wizard and her struggle to defeat an unstoppable foe, each has her own focus. Combined with Asamiya's skill in depicting the harsh technology of the future and the organic ugliness of the entities, the manga combines two disparate genres and forms a gestalt that is more than its components. Despite the cuts and trims made by Viz from the original issues, the comic still works well, and the addition of colour in the first few volumes does not detract, but rather, it complements the art.



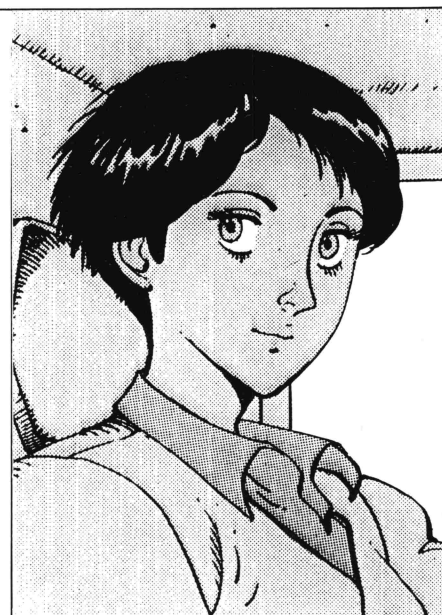
C A R A V A N K I D D

CARAVAN KIDD hails from Dark Horse Comics and translation house Studio Proteus, an SF fantasy romp from the pen of Johji Manabe, the creator of the dynamic OUTLANDERS title. Caravan Kidd runs in a similar vein to the earlier Outlanders, with Manabe's emotive organiform artwork combining with a plot filled with bold characters and amusing twists. The story revolves around three main protagonists, Wataru: an itinerant scavenger, Babo: his money-hungry partner, and Mian Toris: swordsman extraordinary and "owner" of the other two! Set in a world of war-torn states, Wataru and Babo become involved in a running tank battle in the streets, and when they save Toris' life,

she rewards them by making them her "faithful servants" by means of a pair of collars. Caravan Kidd starts as it means to go on, with its dynamic character types bantering dialogue in exotic locales, with plenty of pretty girls and mass destruction thrown in for good measure. If you liked Outlanders, you'll love this. Don't look for deep and meaningful messages and ideals here (although Manabe has been known to slip one in now and then) because Caravan Kidd is a fun title, and although it may seem a little too much like Outlanders, at least from first impressions, it still is what it claims to be; a good action-comedy. Manabe blends fast-paced "classic" manga fare

VERSION is a forthcoming title from Dark Horse, written and drawn by Hisashi Sakaguchi. Originally announced at the start of the year, Version is now slated to be on sale towards Autumn/Winter '92. Sakaguchi's almost 'European' art style frames a story of an inquisitive private investigator drawn into a world-spanning adventure as a mysterious job puts him on the trail of a new biological super-computer. Beginning with a classic "P.I." cliché scene, the hapless Mitsuru Happo is hired by a mysterious man to discover the whereabouts of one of the creators of EGOS, an intelligent genetic construct, capable of absorbing huge volumes of information in hours.

Happo's quest takes him to Australia (where Sakaguchi's austere art captures the scenery perfectly) to meet with the daughter of the man he is seeking. Clues abound, and Happo comes face to face with one of EGOS genetic creations, despite his denials to the contrary! Our hero is ready to end his quest by the end of the first issue, convinced he is victim to a massive hoax...but circumstances prove otherwise. Version starts with a slow and easy-going pace, with just enough weird and strange titbits to keep you turning the pages. From first impressions, the manga doesn't seem like the typical action fare, but rather the start of convoluted plot of fascinating proportions. One to watch for.

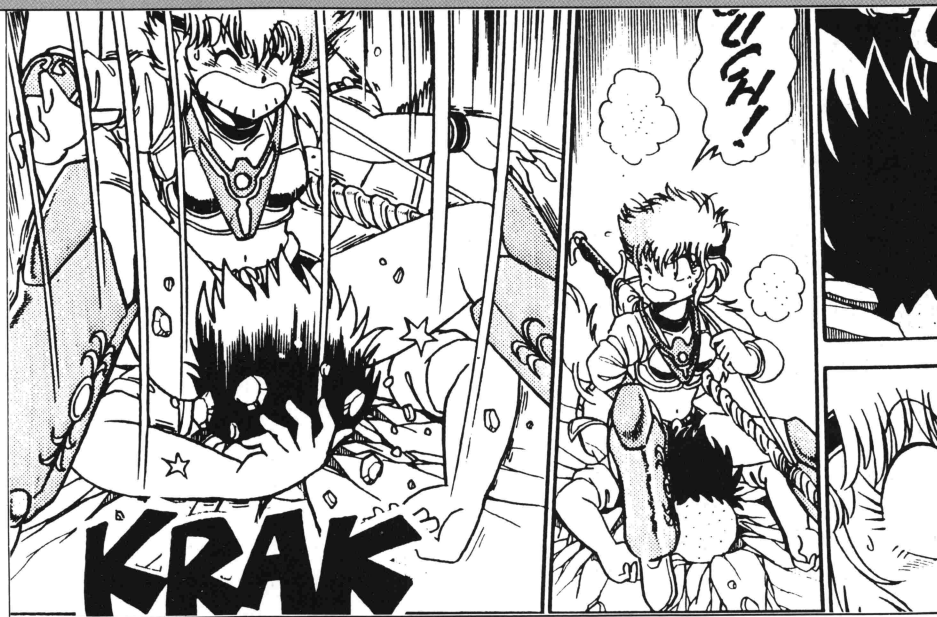


2001 NIGHTS; Like Silent Möbius, 2001 Nights is also printed by Viz Communications, in large seventy-eight page squarebound volumes, ten in total, each presenting the manga in it's original black-and-white sharpness. Originally serialised in Monthly Super Action magazine in Japan from 1984 to 1986, Hoshino's manga is a subtle and intelligent work. It would be folly to deny the monumental influence of "2001: A Space Odyssey" on this series. Each story, each image could have been lifted from the background of that movie, but this does not mean that Nights is derivative or sequel-obsessed, far from it. Yukinobu Hoshino creates a world fashioned after that of Arthur C. Clarke's "2001", in a series of hard SF stories detailing the first few tentative footsteps of mankind into the void of space. Unlike "2001", there is no alien "Deus Ex Machina"

climax to the saga, as it begins and ends with humans and humans alone. The book is a refreshing change from some of the more action-oriented manga, with crisp and clean visuals backed up with smoothly rolling stories that unfold over decades as the tapestry of the plot weaves into a cohesive whole. Patterned after the tales of "The Arabian Nights", the interlinked plots are technically outstanding, with believable technology and settings. The stories themselves are often poignant and always strongly written, ranging from straight technical SF through to action and adventure. Even though you could be forgiven for thinking that some of the panels are direct cribs from "2001", in the final analysis, the manga is a salute to Clarke's vision of the future.



with an almost "Tom And Jerry" style of slapstick, one panel finding tanks atomizing, the next sticking Wataru's head between Toris' legs. Perhaps "Carry On Kidd" might have been a more appropriate title!



Instead of adopting the high tech approach of much anime, the setting of the animated feature *The Sensualist* is Japan's past. In fact, it's based on a seminal seventeenth century Japanese novel.

Seventeenth Century Japan: Edo and Yoshiwara

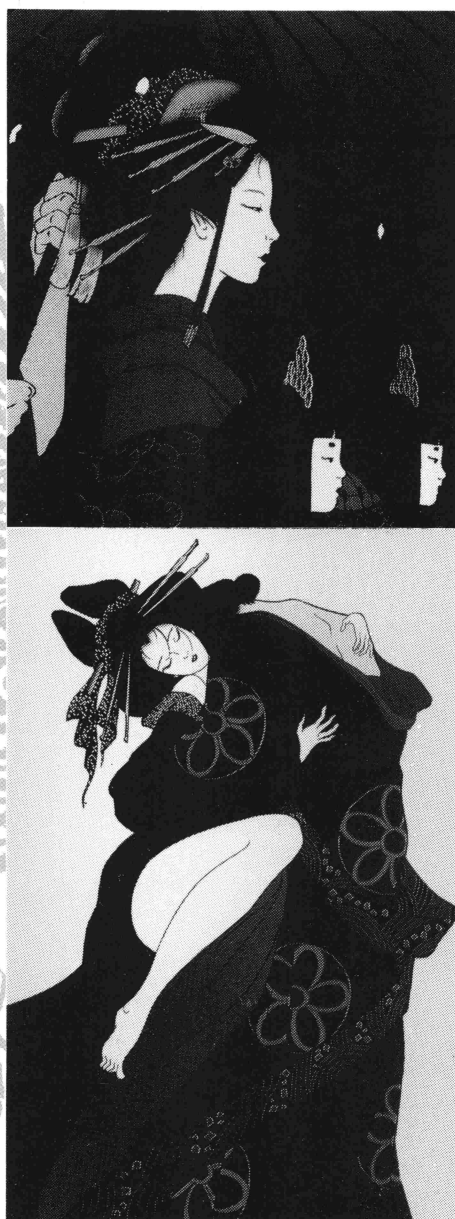
Japan's Edo Period ran from 1603-1868. Edo (as Tokyo was then known) was the capital of the Tokugawa Shoguns, the first of whom (Ieyasu) ended the Samurai Wars. Theirs was the hereditary rule of repressive military dictatorship. Aside from ill judged peasant revolts which did nothing to change the social fabric, peace prevailed. Edicts forbade both Christianity (1614) and foreign travel (1636); they also defined and fixed social classes by way of restricting social mobility. The Shogun therefore ordered Feudal Lords to live intermittently in Edo every few years. As upwardly mobile merchants also flooded from the country towns into the cities, the male population of Edo was soon double that of its female.

By the time the Edo Era got under way, the infrastructure of large cities like Kyoto and Edo itself had been organised so as to isolate prostitutes in quarters separate from the rest of the community. These areas, known as "yukatu", were surrounded by walls and moats. The name Yoshiwara – the district of this type in Edo – became synonymous, even beyond the borders of Japan, with yukatu. Yoshiwara was highly thought of among yukatu on account of developing its own culture, customs and manners.

Among courtesans, "Tayu" were schooled in such artistic endeavours as classic novels and the tea ceremony; they were regarded on a par with the traditional Japanese aristocracy. The practice of their business thus extended beyond prostitution, and they would enjoy the prior process of courting as well as the actual love-making. The better Tayu would sleep with a client only on the third night, the first two nights being taken up with greetings and other social niceties.

The Novel

Ihara Saikaku (1642-1693), the son of a rich Osaka merchant, is recognised as one of the outstanding Edo novelists. His first novel, "Koshoku Ichidai Otoko" (The Life Of An Amorous Man), which parodied the Japanese classic "The Tale of Genji" became a bestseller. It was followed by such works as "Koshoku Ichidai Onna" (The Life Of An Amorous Woman) and "Koshoku Gonin Onna" (Five Amorous Women) as the new genre of "Koshoku" (Amorous) became established. The hero of "Koshoku Ichidai Otoko" is



Yonosuke, the son of a courtesan and a merchant, whose life is depicted in fifty-four chapters, each of which relates an erotic experience in one of his years from ages seven to sixty). After father disowns son for his debauched existence, Yonosuke becomes a nomadic vagabond roaming the country in search of carnal pleasures. Half-way through the tale, his inheritance of his father's fortune allows him to spend the remainder of his days in the pleasure quarters.

The Film

Instead of the novel's fifty-four event narrative, Yukio Abe's film *The Sensualist* is constructed around three parallel plot strands.

In flashback, Yonosuke's voice over regrets his body's wearing out with old age as well as all the women he's known carnally in his life inevitably lose their youthful beauty. A female voice over narrates his life, from his being laid at age seven through numerous sexual conquests.

At age fifty-seven, Yonosuke runs a fashion shop called "Dream". He is visited here by low life employee Juzo. While drunk at a party whose host he has sworn not to name, the latter has somewhat foolishly bet that he will meet the famous Edo courtesan Komurasaki and sleep with her on their first meeting – and staked his manhood on the wager. Despite the social impossibility of his employee's chance of success, particularly with such a sought-after courtesan as Komurasaki, Yonosuke offers to arrange for him to meet her. Juzo is to be accompanied by a clown who is to testify to what happens between Juzo and Komurasaki. At the meeting in Yoshiwara, Juzo's drunkenness threatens the employee's chances of success even further, but the courtesan takes pity on him.

The third plot strand – if it can be called that – consists of a series of erotic encounters with courtesans, culminating in a longer sequence between Yonosuke and Komurasaki, after which they discuss Juzo's plight.

A coda as Yonosuke and his employees set sail for an island of sexually available women.

Design and Animation

In tandem with its subject matter of highly cultured courtesans, the film's stylised design draws on the woodblock prints of the period. Making the film as anime rather than live action allows for the screen to be simply filled with large, solid blocks of colour where required, which translate well to video. Much care has further been taken in the rendering of kimonos to experiment with freshly painted cels (for example, by first applying paper to the wet cel paint and then pulling it off) to provide intricate, but irregular patterns; although most impressive on the big screen, such detail tends largely to disappear on the box.

One striking sequence, in which Komurasaki and her train walk beneath the wooden girders of the yukatu compound on their way to meet a client, features a close up of her feet walking. As they touch the ground, the feet point in at each other in line with two dimensional graphic convention. (The image links with numerous female feet curling in spasms of sexual ecstasy in the erotic plot strand.) Komurasaki's walk is heavily ritualistic, her movements graceful. Her pleasure in the sex scenes likewise suggests her to be the practitioner of a highly skilled art. The ultimate sex scene shared with Yonosuke, together with their subsequent discussion of Juzo, reveals courtesan and merchant as social equals, masters of both sexual technique and social custom.

The toothy Juzo, on the other hand, constantly puts his foot wrong (even spilling wine on Komurasaki's kimono) and his sexual encounter with the courtesan comes over as an act of charity on Komurasaki's part above all else. This scene is watched with masturbatory fascination by Juzo's clown witness, the simple sexual frenzy of each appropriately conveyed by the use of "cycling" drawings back and forth, diminishing the numbers in between frames as each approaches orgasm.

Erotic Imagery

Perhaps the most fascinating aspect of the film is its constant inventiveness in getting round the restrictions of Japanese censorship. An absence of either pubic hair or male and female genitalia (separate or joined together) is cheerfully gainsaid by a variety of visual devices. The visual print-based design allows genital areas to be portrayed as areas of white. Much is made of bodily extremities – feet clenching with pleasure, hands scratching a partner's back, heads arching backwards overcome with sensation. A number of abstract patterns, animated with appropriately repetitive rhythm, portray abstract phallic shapes pushing aside flows of current or even entering equally abstract orifices.

In addition, some sequences momentarily show seemingly explicit elements which quickly metamorphose into something of a more innocent nature. Thus, a hand fingers a hairline crack suggesting an opening vagina before it transforms into a more abstract, flowing opening while elsewhere a few frames of wobbling penis at the bottom of frame turn into a reptilian head to crawl across a naked female body as a tortoise.

The Sensualist is available here in November in a subtitled video version, courtesy of distributors Western Connection.



The Sensualist by Saikaku Ihara

Directed by
Organised by
Planning by
Producers

Yuko Abe
Groupier Production
Ren Usami
Ren Usami
Tsunemasa Hatano

Screenplay by
Animators

Yuya Hagiwara
Eiichi Yamamoto
Tomoko Ogawa
Masaharu Endo
Hiroyuki Kondo

Music by
Sound by
Camera

Keiji Ishikawa
Susumu Aketagawa
Minori Fujita

Edited

Kenichi Takashima

Animation Supervisor

Kanji Akabori

Original Pictures by

Tokuhiro Matubara
Teruo Handa

Art Director

Yukio Abe

Special Effects by

Kumiko Taniguchi

The Sensualist

by Jeremy Clarke

As some of you may know there are many model kits available based on anime. For nearly every anime series going, there are a few kits available (ask any Gundam fan!). It's getting hold of them that's the problem! There are a few specialist shops around where you can get hold of these kits, but I'll go into those at a later date.

The kits seem to be available, as far as I am aware, in three main types. Injection moulded plastic (Like the old Airfix kits), Soft vinyl and Resin.

In this article, I was going to go over the assembly and painting of a Silent Mobius kit to tie in with this issue's feature but, best laid plans and all that I ended up doing RYUGUIR from the Role Playing based anime series VILLGUST (Of which I know nothing!). I got this kit from the Japan Centre in London, after seeing it on their stall at Anime Day 2.

ASSEMBLY

Ryuguir is a 1/8 scale Resin kit that comes in about 16 well moulded pieces. There were a few moulding lines which needed to be removed on the legs and arms, along with excess plastic between the fingers and other delicate areas, for this I used a scapel and sandpaper. Small bubble holes which can occur during moulding were either filled with superglue or, if they were quite large,

handled!

PRIMING

Once assembled, I gave the model an undercoat. This is very important as it gives the later stages of paint something to adhere to. When undercoating I use Halfords Grey Primer which comes as an aerosol and is available, funnily enough, from Halfords! This stuff is great because you can use it on nearly any type of model plastic, vinyl or resin and the model does not lose any of its detail. When this dries, it's time to paint.

PAINTING

I wanted the model to resemble the style of an animated character so I decided, for the first time, to use an airbrush as this gives the paint a nice even tone and avoids any brushlines. I used Tamiya acrylics for the large airbrushed areas such as the skin, hair and clothes and for the detailed work like the buckles, straps and eyes I used Citadel acrylics applied with a fine paintbrush.

One of the things that makes this type of model stand out from others is the attention given to the eyes. As you are probably aware, most anime characters have eyes that would make a goldfish blush and Ryuguir is no exception. Using just a few steps, it is easy to get the eyes right. I first filled in the eye area with a flat Citadel white. I then painted in the



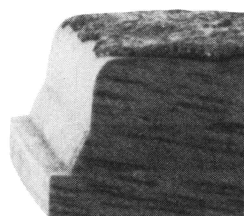
ARMED DRAGON FANTASY VILLGUST

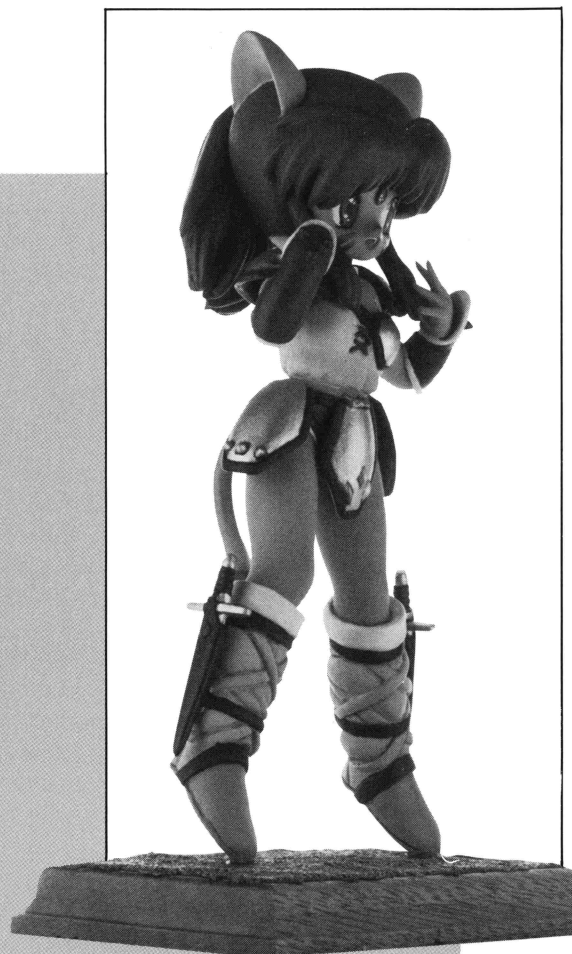
By Paul Watson

with modelling putty such as Milliput. Once all the holes were filled and the putty/glue used was dry, I went over the excess putty with a fine sandpaper to smooth over the lumps.

Once I felt the kit was clean enough, I assembled the Head. I used superglue to make this kit mainly because it is quick to dry. This was fine when attaching large pieces such as the head and arms to the body, but smaller pieces, especially the knives and amour plates, tend to fall off if the model is over

Iris of the eye using, in this case, Green and then highlighted this using a lighter green. I then painted the pupils, eyelashes and the edge of the iris black. Lastly I used a thin white to put the trademark "sparkle" in the eyes. I kept the shading to a minimum and relied on just having one flat colour on nearly all of the airbrushed areas to give the look of a cartoon character. When the paint was dry I airbrushed the entire model with a matt varnish. Next came the base.





RYUGUIR

1/8 Scale • Resin

BASE

I usually hate doing bases so I decided to keep it simple. I bought a wooden base to place the kit on and covered it with a layer of milliput. I then used a cocktail stick to cover with milliput in holes (a very tedious task). Once dry, I painted it green and drybrushed lighter shades of green mixed with yellow to give it a nice grassy look. When this had dried, I stuck Ryuguir onto the base.

Well, I hope you find this information useful and are now all running off to assemble your cat girls. The above tips can be adjusted to any kit of this type so even if you can't get hold of Ryuguir you may be able to get hold of something similar.



It's tempting to describe Anime Expo '92 as the sequel to Anime Con '91, but an "unexpected offspring" might be a better term. Con President Mike Tatsugawa and his crew had barely six months to build a convention from scratch, so it was something of a miracle that it existed at all. But despite the near-total lack of advertising – the con's reliance on word-of-mouth and the fan network was more reminiscent of an acid-house rave than a convention – over the Fourth of July weekend the Red Lion Hotel in San Jose was once again invaded by hordes of strange creatures, wearing stranger T-shirts, bent on enjoying the biggest Japanese animation event of the year, outside of Japan itself. Priority A for many was the chance to acquire 'stuff', and on the opening morning, a queue of eager punters formed outside the dealer's room long before it opened. The more savvy punters spotted that while the main doors were closely monitored by con staff, there was another entrance leading to the car-park that anyone could sneak through. Needless to say, most of the stalls were doing a brisk trade slightly before the official start...

The most notable change from last year's room was the enormous increase in the range of animation cels available to buy. Several stalls more or less devoted to these were operating, selling (or perhaps "celling"?) scenes from almost every anime series and film you can think of: Dirty Pair, Cream Lemon, Samurai Pizza Cats, Gundam, Dream Hunter Rem, Nadia, Ranma and Kiki's Delivery Service were all on offer, at prices ranging from under ten pounds to well over a hundred.

Laser discs were also more numerous, while the 'knick knack' stalls selling pencil-cases, lunch-boxes and key-rings were notably less present. Even outside the anime genre, it was possible to find almost any piece of Japanese culture

your heart desired, be it a book on Audrey Hepburn or a magazine full of schoolgirls.

Prices overall seemed significantly higher: while there were still bargains to be found, you had to search hard and some of the prices were frankly incredible. For example, one stall was selling the Dirty Pair artwork books 'Sexy Two' and 'More Sexy Two' for \$150 each, not bad given the original Japanese price was ¥990, or less than a fiver.

Fortunately, for the sake of my wallet, there were other things to do than spend money. With two video rooms, a film room, autograph sessions and two live programs of panels, debates and so on, I was rarely at a loss for something to do, and had to make difficult choices between simultaneous events on several occasions. Obviously, I missed things that I wanted to see, but there was still plenty worthy of mention.

A notable point was the strong presence of video companies, both established ones such as AnimEigo, Streamline and US Manga Corps and new names like LA Hero, the producers of 'Macross II', were all plugging their current and forthcoming attractions. AnimEigo were promoting their acquisition of the entire 'Urusei Yatsura' universe of films, OAVs and TV shows and also their release of 'Kimagure Orange Road' material. Perhaps the most interesting slate of future releases was from US Manga Corps who will be releasing 'Gall Force: Eternal Story', 'Wanna Bes' and 'Supergal', a set of anime that could almost be described as neo-feminist! But the most discussed news was Streamline's announcement that they'd secured the right to the Dirty Pair OAVs. Fan opinion was divided on the matter: some cast doubt on Streamline's ability to do the Lovely Angels justice, while others thought that dubbed versions of Kei and Yuri's adventures would have a

good chance of crossing over into the mainstream, bringing anime to the attention of many more people. These two points of view collided in the 'Subbing vs. Dubbing' debate, one of the many interesting panels at the convention. Most of the companies taking part felt there was a place for both, though with subtitling taking priority in most cases. Only Carl Macek of Streamline held out for dubbing as a first line of attack, and he ruled out subtitling of his company's films, except in exceptional cases such as 'Akira'. The convention was almost a twenty-four hour per day creature. Those with a lust for late-night weirdness attended 'Midnight Madness', where one of the main rooms was given over to showings of fan-produced material. DIY pop videos mixing, say, footage from Iczer One with music by Metallica, rubbed shoulders with fan dubs, where groups took an episode of an OAV and re-recorded the soundtrack to tell a completely different story, usually humorous and/or satirical. The best known group are probably Pine Salad with their Dirty Pair dubs, but they were out-performed this year by Seishun Shitemasu.

Seishun were formed after some fans noted certain similarities between Sheeta from 'Laputa' and Nadia. Theorising that after the destruction of the flying island, Sheeta had gone to the Bahamas for a Coppertone tan, they redubbed and edited bits of 'Nadia' to produce a surprisingly convincing 'Laputa II'. Their products since then have varied from the semi-serious to the utterly lewd, the latter personified by 'Ranma 1/3: Notes From The Closet', which seamlessly links several episodes of 'Ranma 1/2' into the most wonderfully offensive half-hour I've seen in a long time.

Speaking of Ranma 1/2, judging by the Costumes Contest it's easily the most

Anime Expo

popular series in the States – the majority of the competitors were portraying characters from the show! The most refreshing touch in this parade of trans-sexuality was the entrant who appeared dressed solely in black and white – as he explained, he was from the original manga...

After what seemed like a lot less than four days, the convention came to a close with President Mike Tatsugawa thanking the guests of honour, his staff, and the con attendees. It wasn't a perfect convention – there's no such thing – and with the limited time scales, inevitably there were problems, mainly caused by a shortage of staff. For example, the con suite, a highlight of last year's event which provided a place for fans to meet and talk, only opened its doors at 11 pm, and was a near complete non-starter. Similar problems meant that the program guide was poorly laid out, and I was also disappointed to see that the Anime Reference Guide, an indispensable book of synopses last year, was merely repackaged in a new cover with virtually the same contents.

But few of these seriously affected the enjoyment level of the event, and important lessons had been learned from last year. Generally, things ran more smoothly and certainly there were fewer annoying, late schedule changes. The overall feel was more informal than last year, perhaps best summed up by the unexpected visits paid by the Guests of Honour to some of the open parties that went on.

Next year's con, probably a three-dayer, is already being planned, and it will be interesting to see what can be done with a full year's preparation. Byuichi Terasawa got the biggest cheer of the closing ceremony when he said he'd very much like to return in 1993. He's not the only one!



The Society for the Promotion of Japanese Animation,
in association with the founders of Cal-Animage, U.S. Renditions, L.A. Hero and Viz, present:

Anime Expo '92

The International Animation and Manga Exposition
July 3rd to July 6th, 1992 at The Red Lion Hotel, San Jose, California

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Character Designer and illustrator for
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High Speed Jecy

Minoru Takanashi
Producer, *Macross II*, *Gunbuster*,
Guyver

Yoshiyuki Tomino
Creator, *Mobile Suit Gundam*: Author
& Director, *MS Gundam*, *Zeta
Gundam*, *Double Zeta* novels and
Char's Counterattack

American Guests:

Ben Dunn
Artist, *Ninja High School*

Ken Iyadomi
Executive Producer, *L.A. Hero*

Trish Ledoux
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Steve Wang
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Returns*, *Predator*, *Guyver*: Voice
Actor, *Macross II*

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Translator, *Gunbuster*: Editor, *Animag*

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Expo '92

ation Convention
1992
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ANIME EXPO '92

21

Expo '92

Anime Expo '92 Program Book 1

Anime Expo '92

Jim McLennan
London, #M1357

By

Buichi Terasawa came relatively late to the world of manga and anime. His first ambition was to be a doctor, as many of his relations were, but he soon realised that didn't look fun. Instead he discovered a talent for sculpture, which led him towards other visual arts.

Although his main love was in fact the cinema, he chose the comic medium to express himself as he felt the Japanese movie industry was more limited in its scope and, as he says "almost anyone can become a manga artist!"

His first success was "Cobra", which was first published in 1977, and was later adapted both for television and the movies. "Midnight Eye: Goku" followed a similar path, and both series have also been translated into English. The technology present in these series

BT: I don't think Cobra's especially cynical — he's a little light-hearted and he has fun! Goku is a product of the era in which his story is set. As his story is being told right now, his attitudes are a reflection of the times. All three characters live in different periods, so their characters will naturally be different.

AUK: Do you feel the arrival of new technology will alter the way stories are told?

JI: At the moment, we have to choose which of the different platforms — IBM, Sega, Nintendo — is best for the story right now, but maybe in the future we will have to make the story work on multiple different platforms. This is true not only for computer games, but also for animation and printed media. The new story Mr. Terasawa is writing on an

JI: Naturally, we'd love to do a full-blown production like Lucas and Spielberg, but at the moment, we're taking it step by step. In Hong Kong, they're experimenting with many techniques similar to the ones developed at Lucasfilm, only not requiring anywhere as much money! With regard to the Tsui Hark project, nothing's been finalised — it's something that we very much want and hope to do, but nothing is decided yet. There are other possibilities — last year we had an offer from a producer who's very interested in doing a live-action version of 'Goku'.

AUK: With regard to the American market, what do you think of the translated, coloured version of your manga? How much input do you have on

An Interview with

BUICHI TERASAWA

By Jim McLennan

reflects Terasawa's own interest in the field, and he has been involved with many cutting edge projects: "Cobra" also became a computer game, and he is currently working on "Takeru", a manga which he is drawing and colouring on an Apple Macintosh.

The OAV of his latest work, "Kabuto", was receiving its world premiere at Anime Expo '92, and Anime UK magazine had the chance to interview Mr. Terasawa and his manager/producer, Junco Ito.

AUK: Do you feel there are common themes underlying your manga series? For example, both in Kabuto and Goku, you discuss the use/abuse of technology: in Goku, it's on the side of the hero while in Kabuto the technology is used by the villains and in both, technology can backfire and destroy its creator.

BT: That's an excellent analysis — it's the first time I've ever heard it put like that! Of course the situations are different but there are lots of similarities as well. The stories, the costumes, the eras and the settings are different but underneath there is a sort of 'Terasawa World', you could say. But in order to develop the character of Kabuto from the previous characters such as Goku and Cobra, his way of thinking has been enriched. He's a lot more optimistic, in a youthful kind of way, which differentiates him from Goku and Cobra.

AUK: They were more cynical and world weary?

Apple Macintosh should work well with a multi-media approach. Using the data, the frames, as a starting point it would just be a question of applying it to a range of applications. But the most important thing is not the technology, but the art and the story. If we get a good story, we can do anything for any platform, but most of the Japanese companies only deal with one kind of technology. It's unusual for anyone to be working, as Mr. Terasawa does, across so many different media. It's a kind of gift!

AUK: How does using a computer for producing manga pages compare with more traditional methods?

BT: My instinct tells me that drawing by hand is faster, but I'm not sure this is really the case, as once you have the digital frames, it's easy to transfer them to another medium such as animation. It'll be interesting to see whether my imagination is right, and which method is really faster. At the moment each page takes three to four times longer, but as I get accustomed to the method, it should get quicker. At first there were so many different ways of entering it in, but as I get accustomed to it, I'm learning to use it more efficiently. But nobody is really doing this sort of thing yet, so I'm doing the research and pioneering that field.

AUK: Are you still interested in working in movies? I was interested to hear that you might be working with Tsui Hark, the director of "A Chinese Ghost Story" and "Zu: Warriors of the Magic Mountain".

the American editions?

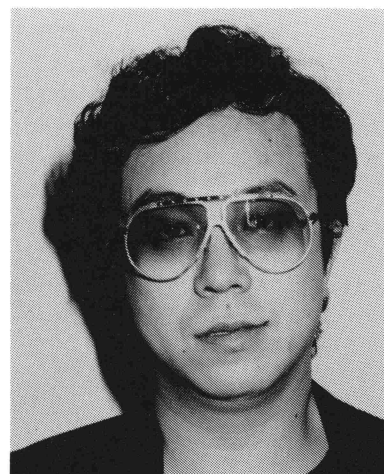
BT: There are some parts in which they're a little different, but the contact isn't that direct so I can't do everything personally. I would like to improve my English and do the final checks on the translations myself. Also with regard to the colours, I'd like to have a few stricter checks in the future.

AUK: What are your future aims?

BT: The next project 'Takeru' will be quite a long one, and I don't have many specific plans beyond that. I might do a few more games.

AUK: Finally, Mr. Terasawa, do you still sculpt?

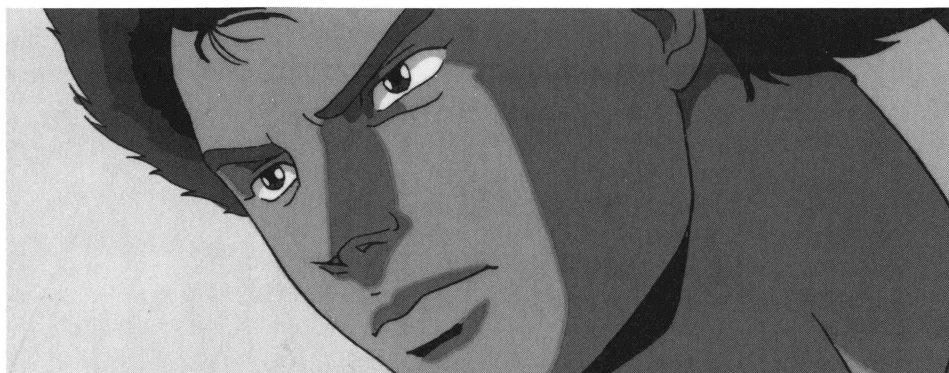
BT: No — but I sharpen my pencils a lot!



If you had to describe Buichi Terasawa's latest multi-media project in two words, 'samurai steampunk' might be a good choice. After exploring the future in 'Cobra', and the present in 'Goku', he's gone back to medieval Japan, but pits the hero against a level of technology somewhat ahead of what one might expect.

Kabuto, a samurai warrior, returns to an area he previously stayed in, only to find it suffering a reign of terror caused by a beautiful but evil queen aided by her sidekicks, an inventor of robots and other mechanical devices. They've kidnapped Kabuto's old flame – as you might expect, he is not exactly pleased by this and embarks on a rescue mission, aided by another friend from the past. The film continues to explore many of the same themes seen in Terasawa's earlier OAVs, such as the abuse of technology by those in power. But these never get in the way of the story, and the film is greatly entertaining from start to finish. Kabuto's past is revealed in a series of flashbacks, which work effectively, and there is a very neat twist towards the end, which I found totally unexpected.

One major problem was the inventions, which seemed to be no more than gimmicks for much of the time. While the final twist both required and made good use of the technology, some of the creations seemed out of place, such as the "helicopter" accompanied by a very 20th-century noise! Also, certain robots were highly derivative, and will certainly be familiar to anyone who's seen 'Predator' – right down to the self-destruct switch – and 'Alien'.



カブト KABUTO

**Review by
Jim McLennan**

Overall, the balance is still positive. It's another original entry in the field, and it's technically pretty impressive. It received its world premiere at Anime Expo '92 and will shortly be released in America, dubbed into English by L.A. Hero and distributed through US Renditions.



KABUTO Copyright 1992 Buichi Terasawa/A-Girl Co. Ltd/NHK
Script, storyboard, directions and character design all by Mr. Terasawa.



VENUS WARS

Original story/Director
Screenplay

Executive Producers

Producer

Art Director

Executive Producer, English Version

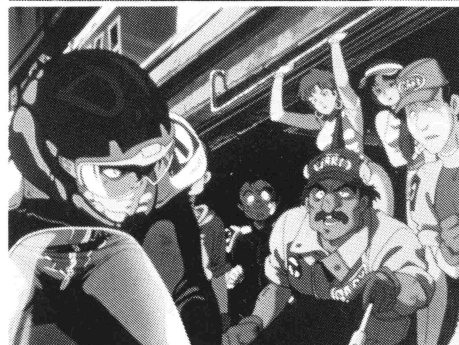
Production Co-Ordinator, English version

©1989 Kugatsusha/Gakken Co. Ltd./Shochuku Co. Ltd./Bandai Co. Ltd., 1992 Central Park Media Corporation

Catalogue no. **MANV 1006**, Cert 15

Yasuhiko directs his own popular manga story of the war between Ishtar and Aphrodis, rival states on a Venus made habitable by an earlier collision with a huge ice planet, which created an oxygen-rich atmosphere on the previous barren world. Young reporter Suzanne Sommers arrives on Venus to cover the war and soon finds herself breaking the first rule of journalism – never get personally involved. Meanwhile monobike race team the Killer Commandos, sickened by the arrogant behaviour of the invaders and the senselessness of all the destruction, decide to strike a blow for Aphrodis. They never intend to go quite as far as teaming up with the Aphrodisian armed forces – but then Suzanne never intends to go quite as far as to try to assassinate the Ishtar commander, either. By the end of the story, the survivors have learned that freedom doesn't come cheaply and that friendship is one of the most precious things in life.

This is a fastpaced, exciting story with nice animation, including some interesting though limited use of computer generated images. The characters are well-designed and different enough to be intriguing, the hardware design believable. Great fun to watch with a message which, while well put across, never gets in the way of the action.



ODIN

Story concept/Director/Executive Producer
Screenplay

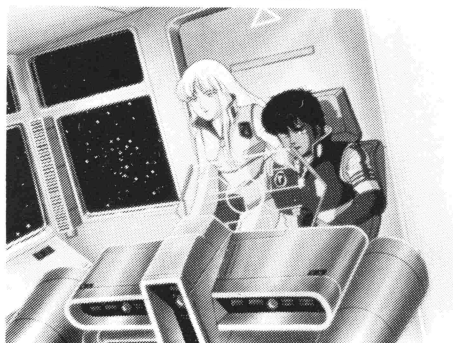
Director

Executive Producers, English Version

©1985 Westcape Corp., 1992 Westcape Corp./Central Park Media Corporation/Island World Communications

Catalogue no. **MANV 1005**, cert 15

The space schooner STARLIGHT has mutiny aboard as Akira TSUKUBA leads the young crew in search of the legendary ODIN, a giant star which is the centre of a mythical civilisation of great power and beauty. On the way they must face terrible dangers – magnetic storms, space distortions, and powerful aliens. At the heart of it all is Sara, a beautiful young clairvoyant, the sole survivor of a mysteriously destroyed transit ship. ODIN is a space opera in the traditional mould. The animation is effective, though not outstanding, and the characters are quite conventional. However, the shots of the STARLIGHT are breathtaking, and the concept of a fully rigged schooner in space a worthy successor to such eccentric and glorious vessels as Captain Harlock's spacegoing pirate galleon ARCADIA. It's a good adventure story and well worth watching.

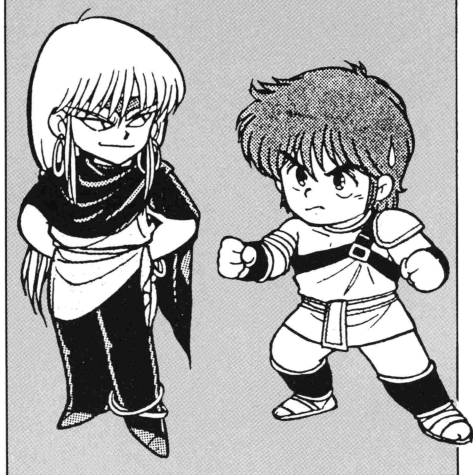


CAPTAIN FUTURE – US English-language version of CAPTAIN FUTURE (pretty straightforward. huh?), TOEI ANIMATION's 1978 tv series based on US author EDMUND HAMILTON's space opera novels of the 40s.

CEL – short for CELLuloid, an image painted on clear acetate film. Each cel is slightly different and represents a frozen moment in time; when photographed in sequence and the resulting film played back, they give the illusion of movement and make a piece of animation. Computer generation is becoming more and more popular but most cels are still hand painted, and since no two are exactly alike they can be considered unique works of art. Recognised as a true 20th century artform, animation cels are prized collectibles which can fetch huge sums of money (eg old Disney cels), but the Japanese anime industry obviously generates a staggering quantity of cels each year and many of these find their way onto the fan market at very reasonable prices.

C/FO – the CARTOON/FANTASY ORGANISATION, national US fan network set up to promote the appreciation of animation, with special emphasis on anime. Main structure has collapsed over the years under the weight of internal conflict and politics, but many local groups still going strong on an independent basis.

CHAN – Japanese term of endearment added as a suffix to a person's name – very personal, it is generally used between boyfriend & girlfriend or to small children; adopted into anime jargon as a term for cute, squashed-looking versions of characters/mecha (also known as SUPER DEFORMED) currently so popular in Japan.

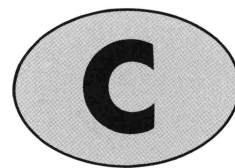


CLASH OF THE BIONIDS – US English-language version of the MACROSS Movie DO YOU REMEMBER LOVE? released on home video sellthrough.



AZ TO OF ANIME

by Steve Kyte



CHARA – abbreviation of CHARACTER

COMICO – US comic company doing versions of ROBOTECH, STAR BLAZERS and LENS MAN – all of which are original (?) US written/illustrated productions rather than translated manga.

CREAM LEMON – a series of soft-core pornographic anime OVAs with titles like SUPER VIRGIN, SEXY SYMPHONY and POP CHASER. The name CREAM LEMON seems to have been adopted in the US as a general name for porno anime and is often applied to films which are not part of the CREAM LEMON series.

CRUSHERS – English-language version of the CRUSHER JOE movie THE SPACE PIRATES' TRAP available on UK home video (MY-TV, no. MYTV 20024)



● STORIES OF KNIGHT SABERS – 2034 ●

"In the latter half of the Twentieth Century, rapid technological advancements finally succeeded in developing artificial substitutes for human beings. A synthesis of mechatronics, artificial intelligence and biotechnology... they freed the people from all kinds of menial labour. People called these symbols of the era, 'Buma, assemblers of prosperity'".

So begins **Bubblegum Crash!** This three part OVA series is the follow up to the popular Bubblegum Crisis OVA's. There have been a few changes since our last trip to MegaTokyo. Kenichi Sonoda is gone (although he is still credited as character designer) and so is Kinuko Oomori (Priss). According to Sonoda-san, Crash came about because of the Artmic/Youmex breakup and Polydor took over the distribution rights. Also, Kinuko had contractual obligations which didn't allow her to join the new project. She was replaced by Ryooko Tachikawa (more on her later). In addition, the Crisis production staff was replaced with a new team (to include Korean animators), and Sonoda's disciple, Hiroaki Gouda, was retained.

BUBBLEGUM

The series is set in 2034 (exactly when is unknown) and begins with "Illegal Army". The story opens with a group of powered suits robbing Glory Bank. The ADPolice respond to the threat in their usual manner (read: useless), and the enemy escapes. We then learn that the ADP is being led by a conformist, pension chaser who believes that Leon should find a way to neutralize the powered suits without using their own K-type suits (citizen's complaints have been heavy of late). I think everyone will appreciate the humorous ADP advertisement that follows! Leon and his partner, Daley, discuss the current Buma crime problem and the lack of Knight Saber involvement as Priss entrances us with her latest ballad. She hopes that this is her shot at a pro debut and is assured by her boisterous (and slimy) manager that she's on her way. Linna has landed a job at Amarok Stock Co. and is delighted with her prospects for increased personal profit. Nene is still with the ADP, and the three meet for dinner. To Nene's distress, Priss and Linna seem more concerned with their own lives than with Sylia's sudden disappearance.

The girls have an argument about searching for Sylia; Nene gives up, stating that she never thought the Knight Sabers would break up. Meanwhile, our suited antagonists are at it again, robbing yet another bank. Leon, upset at the ADP's sudden overwhelming uselessness, runs into Nene. She's managed to pull up some info on the bad guys, and we discover that the perpetrators are a mercenary outfit known as the "Illegal Army" (all of whom are supposedly dead). Col. Lando is the 'borged leader of the IA who seems to be in league with a mystery villain. Their goal is to collect the vital components of a new Artificial Intelligence (AI). Nene meets Sylia through an arcade game; Sylia has called the girls together again for a job (it seems they were on a "brief vacation"). Sylia passes on her information on the IA and her plan to bait them into going for the final AI component. Meanwhile, the IA steal the

two rather large ElectroMag cannons. Curiously, Sylia seems to have retained only her old weapons, while Priss has picked up a smaller version of her monoblade. Lando, realizing he's defeated, does as all bad guys do; he sets the self destruct to take everyone with him! Priss and Nene team up to thwart his plan and Lando gives us a hint as to the boss' machinations. The story ends with a party at Lady's 633, and Sylia reaffirming the girls sense of individuality as well as their ties to the Knight Sabers. First off, Ryooko's debut as Priss was

CRASH

By Roger 'RAD' Duarte

© 1991 Artmic/Polydor

Illustration by Will Overton

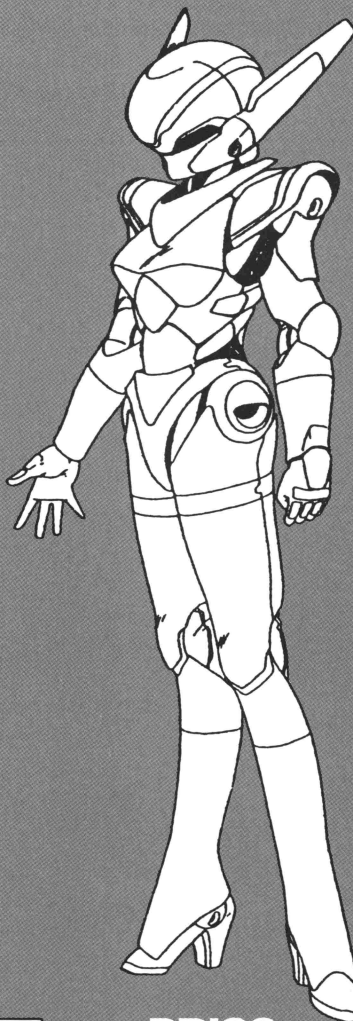
third bit with Leon and Lando engaging in a fight. It seems that Lando is motivated not only by his mystery boss, but also by a desire for revenge. Priss' record deal goes sour when her manager tries to turn her into an "idol singer", and she tells him to stick it. Linna becomes frustrated when her stock plummets due to the IA's activities — she hands in her resignation. Lando makes his move for the trap as the Knight Sabers once again suit up to do battle. The suits have been updated: new weapons, new suit-up procedures, new nifty sound whenever they land, and a new "Knightwing" transport. Priss has two new, shoulder-mounted rail guns (read: BIG!); Linna sports new "yo-yo" type weapons; and Nene joins the fray with powerful ECM systems and

shaky. She attempted to emulate Kinuko's voice which seemed to restrict her talent. However, that problem only lasted for the first episode. Her vocals are indeed excellent and all the songs (except for the ending themes to Crash 2 and 3) were written AND performed by her! Pretty talented lady, I'd say! Second, the animation is not up to the same standards as it was in Crisis — it's too neat and clean. I found that the dark, moody feel was missing and that the animated sequences (such as combat) didn't "flow" as well as they did in Crisis. Throughout Crash there is too much detail where it is not needed and not enough when it is! Whether this is due to the Korean assistant animators and cell painters, I don't know. Finally, the time lag between Crisis and Crash is never clearly defined. This only serves to confuse the viewer about the plot and actions of the characters in the first twenty-five minutes of the OVA. These are my only complaints on the entire OVA series.

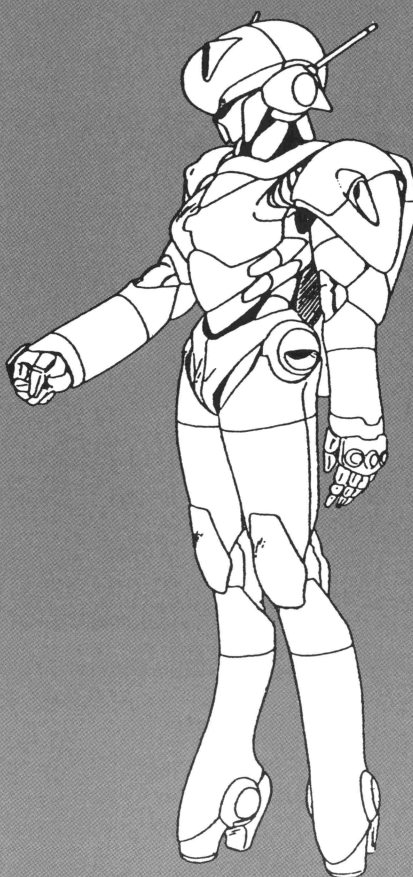
Part Two, "Geo Climbers", opens with the same fantastic computer animation that Part One did (as does Part 3). We are introduced to Doctors Haynes and Yuri, former colleagues of Dr. Stingray. Haynes has been following through on Stingray's work. Yuri, who is jealous of Haynes' achievements, has him and his staff killed. He then takes possession of ADAMA, the Buma created by Haynes. The massacre is made to look like it was perpetrated by ADAMA, so Leon and Daley go over specification of this new "second-generation" Buma with a team of ADP detectives.

Sylia attends Dr. Haynes' burial which causes her to have a flashback of her own father's death and how Haynes promised to continue her father's work. The scene shifts to GeoCity, a HUGE underground edifice constructed for the Underground Development Plan. We're treated to some nice character interaction between the girls, sans Sylia, at a golf course/health club. It's here that we discover that the years of constant conflict have soured Priss and her reactions to Buma and their creators. Simultaneously, Dr. Yuri attempts to impress the military with his EM-302 spdierr-mecha. The test goes awry, and we learn that the AI isn't good enough for its purpose.

Back above Lady's 633, Sylia informs the girls of ADAMA's true nature and her belief that Haynes was murdered by Yuri. Priss has a problem believing Sylia when she speaks of ADAMA's potential. We then learn that Yuri is also in league with the mystery man from Crash One! But, Yuri has his own plans for ADAMA's data and AI before turning it over; he plans to use it in his EM-302! ADAMA chooses this time to activate and escape from Yuri. He attempts to find his way to GeoCity, but gets side-tracked by less than scrupulous street trash and sold to a rippertech. He escapes when Leon and Daley arrive to harass the techie. Meanwhile, a game of rock-scissors-paper (fixed by Linna and Nene) decides that Priss will be searching the underground area for ADAMA. Yuri discovers that ADAMA is missing and confers with his boss, who chastises him for underestimating a second generation Buma. The scene then shifts to the sewer system as Priss has a chance run in with ADAMA. They begin to get chased by Yuri's Buma as Priss fights to keep ADAMA safe and alive. ADAMA wants to get to GeoCity, but Priss just wants to get him to Sylia; she wants to be rid of him. The chase takes us on a trip in the subway as ADAMA



PRISS
SYLIA



reprograms a pursuing Buma and saves himself and Priss (even though she initially thought ADAMA had betrayed her). Once they arrive at GeoCity, Priss contacts the others, and they suit up for the rescue. Interestingly enough, Priss' attitude towards ADAMA seems to waver between pro and con. She's still not quite sure how to reconcile him with the Buma she has encountered in the past.

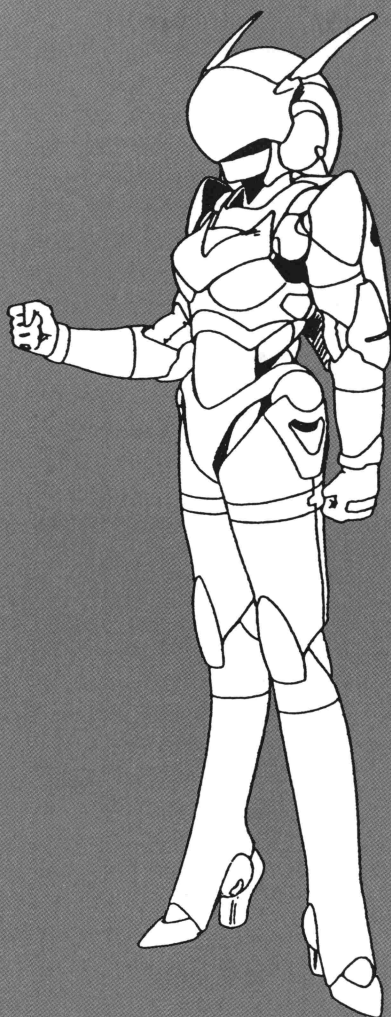
Last episode's stock footage is utilized as Linna, Nene and Sylia don their hardsuits (Sylia even takes the Knightwing on the same flight path as she did last episode!). The remainder of the OVA sees a firefight between Priss and Buma who couldn't hit her if she was frozen in place, and they used 50 megaton nukes! ADAMA once again saves Priss, this time from "B.D." Buma (due to his resemblance to the Megazone 23 Part 2 baddie). Priss still isn't completely sold on the idea of the advanced Buma. Once ADAMA downloads his proof of Dr. Haynes murder (with the help of GeoCity's supercomputer), Yuri makes his move attacks the pair with his EM-302. The Knight Sabers arrive to rescue them and

HARD SUIT BUBBLEGUM CRASH HARD SUIT

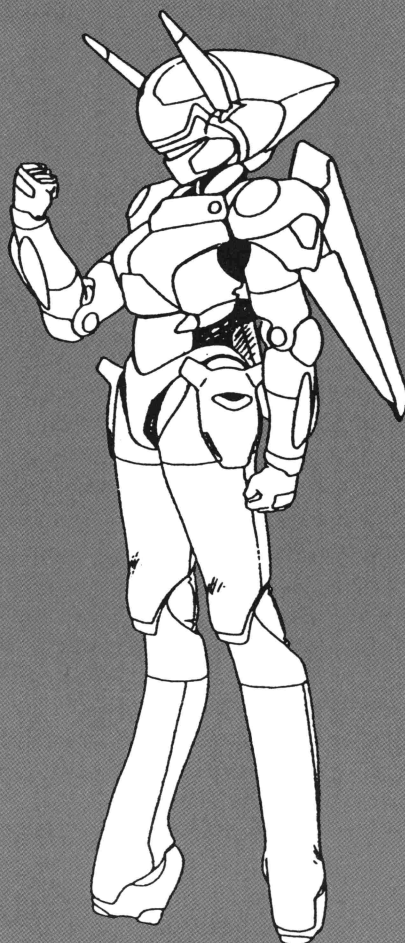
battle with EM-302. Unfortunately, ADAMA was wounded during the battle. Sylia then kills Yuri as retribution for his crimes. Before ADAMA dies, Priss reveals herself to him, and Sylia is confronted (sort of) by our mystery villain. We fade out as Priss reveals that even she is beginning to believe in Dr. Stingray's dream.

The strong point of this episode (and the OVA series in general) is the characterization. The story relies mostly on the script to carry it along. There are even a few light-hearted comedy moments in Crash 2 which were enjoyable. Even though I feel that Crash falls short and is lacking in the visual department, it more than makes up for it with the script and character interplay. This brings us to the final installment, aptly titled "Melt Down". It opens with a Buma revolt at a construction site, to which Leon, Daley and the ADP respond. Although they are more effective than in the past, the ADP are still about as useful as wet toilet paper — in the grand scheme of things. The series also has a sort of TV episode feel with the same opening credits (and song) in all three

parts. The Buma are revolting all over MegaTokyo, turning on their former masters. The “malfunctions” seem to be confined to non-military Buma, so far. The Knight Sabers begin to investigate the problems as we get our first glimpse of the enemy (yes, it IS Largo, from Crisis 5 and 6)! Suddenly, the ADP building is assaulted by a squad of military Buma! Meanwhile, the girls get a call from Mackie, who’s been in Germany. He relays important info to help the team fight the new second generation Buma data and programming that seems to be causing the “Buma Revolution”. The Knight Sabers are once again called to glory (with the SAME stock footage!). Not only does Leon have his hands full in his K-12 suit, but the ADP’s own Buma have turned against them! Lucky for them, the girls arrive to take on the military Buma, freeing Leon to assist Daley and his men against the Guardian Buma. But the job’s not done yet! ALL the Buma in MegaTokyo converge on the Central Databank building and begin to merge with it and each other. The girls run into a problem when they realize their sensors are useless on the new



**LINNA
NENE**



TS • 2034

CHANGES – WEAPONS UPDATE

Buma AI. Armed with Mackie’s counterprogram and the Knightwing’s beam cannons, the Knight Sabers defeat the MegaBuma. In the aftermath, the girls discover a new threat – something big is headed for Tokyo Bay and the Tokyo Atomic Plant! Leon and Daley simultaneously deduce the same information, and everyone’s headed for the seaside! Largo’s Brumm Bar boring machine is bent on destroying the reactor and carrying out his plan to begin the destruction of humanity. This will clear the way for the evolution of a lifeform more advanced than human or Buma. Leon and Daley have problems convincing the plant’s director of the impending doom... that is until it knocks down a barrier bulkhead, destroying it! Of course, there is the obligatory colossal showdown with the bad guy; just like clockwork, the Knight Sabers arrive to deal with the threat. However, they run into what appears to be three copies of Largo! Sylia leaves the other three to deal with the LargoBuma while she seeks out the true Largo inside the Brumm Bar.

While Leon and Daley stand by helplessly in the control room, Priss, Linna and Nene are having a tough time with the LargoBumas. Sylia confronts Largo, who begins to doubletalk her with psychobabble in an attempt to become one with her. Nene and Linna get blasted, while Priss gets nailed to the floor (literally!). We then discover that Largo and Mason (from Crisis 1-3) are one and the same! Largo admits his only mistake was in not killing Sylia along with her father. Then he goes into Mind Funk mode: “...I have loved you, Sylia...”. Largo begins to merge with Sylia’s hardsuit as he casts her into a virtual reality world and attempts to convert her to his side.

Outside the Brumm Bar, the girls have decided that if they’re to die, it will be “as proud women”. Largo continues his psionic assault on Sylia as the girls begin to get the upper hand against their adversaries. Back inside, Largo continues to bombard Sylia’s mind with thoughts. “Mankind will likely befoul and destroy this beautiful planet...Would that satisfy you?” Meanwhile, the LargoBuma have decided that the only way to win is to absorb their adversaries and combine them with Largo’s consciousness. This proves to be his Achilles Heel as Sylia draws strength and faith from her friends and their frantic pleas for help. With newfound vigor and resolve, the enemy is once again defeated, and the reactor is saved. The OVA ends with Sylia departing for Germany to begin her long overdue research on Buma. The ending is both a sad and happy one: after all the years and all the pain, Sylia has finally come to terms with her father’s dreams and their legacy. The end credits roll, and Sylia, once again, hears Largo’s words as the SST climbs skyward.

In terms of background music, Crash doesn’t compare to Crisis. However, the vocal tracks are emotional and soul stirring (especially “At The Last”, the ending for Crash 2) and the “adrenalized” opening theme “Unending Journey – Time Of Beginning” pumps you up. The thing I miss the most is the “empathy” I felt with Crisis (only Crash 2 gave me the same feeling). I needed the script to get lost in the story, and I didn’t feel completely at ease with Crash until I had seen AnimEigo’s subtitling. But hey – these are my personal observations! Overall, I enjoyed Bubblegum Crash. And if you don’t expect perfection (from the people who have a reputation for it), then I feel that you will enjoy it too!

(Thanks to AnimEigo, JAFWA, Helen and Kathi).

Yes folks, it's that time again – **Miyazaki Hayao's** latest film is upon us. This is a story of a heroic pig fighting against pirates in or around the Mediterranean during the 1920s. Clearly a case of "If pigs could fly..." then they would fly seaplanes! Without giving too much of the story away, and thus spoiling it for those who have yet to see it. **Kurenai no Buta** has all the standard Miyazaki trademarks. Including beautiful scenery and the faultless realism. Everything that is identifiable is historically accurate. Those seaplanes really did exist (they are in the movie program). Water really does explode and guns go bang. The whole thing oozes quality from start to finish. Watching this, one forgets that it is simply a film made using hi-tech animation techniques and becomes engrossed in the story. What is more, this film is full of humour, both verbal and visual.



Porco Rosso Middle-aged Italian Ace! Savoia S-21 (1920 Italia)



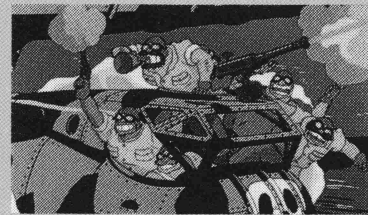
Mister Curtis Chief baddy. Curtis R3C-O (1920 America)



Gina Beautiful. Owner of Hotel Adriano.

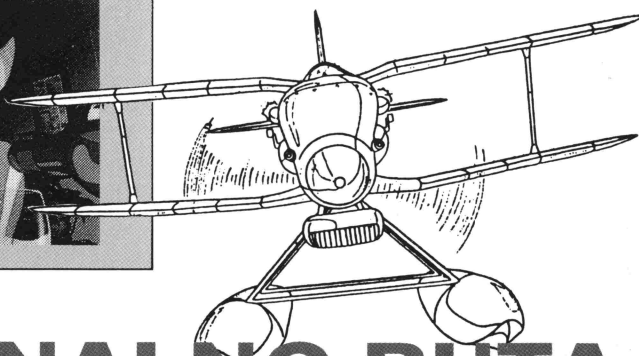


Fio Cute, grand-daughter, 17. Designer for Piccolo SPA.



Manmayuut Gang Pirates, not particularly effective ones.

Main Characters



KURENAI NO BUTA PORCO ROSSO

By Helen McCarthy & Peter Evans

Flying pigs? Don't laugh – Miyazaki has done pigs before, in his 1971 DOBUTSU TAKARAJIMA (Animal Treasure Island), and his father and uncle were partners in a company producing fighter aircraft. Miyazaki has never lost his childlike delight in the sheer fun of flight, and now the most assured romantic-adventure director in Japan has combined these two elements and produced a film close in spirit to his romantic comedy LUPIN III: CAGLIOSTRO CASTLE, but retaining the element of fantasy strong in his later movies.

The hero, Marco Porcellino, otherwise known as Porco Rosso, is a pig (and a caricature of Miyazaki himself!) but he didn't start out that way; he was, in fact, a rather dashing Italian pilot. He was mysteriously transformed during a patrol of which he was the sole survivor.

This doesn't stop him flying. Italy in the 20s, the setting for the film, was aviation-crazy, and the annual race for the Schneider Trophy was lost and won in the skies over a troubled Europe. Mussolini was gaining control in Italy, and the Balkans, as yet disunited, were a hotbed of terrorism and violence, just as they are today.

The eternal Miyazaki heroine is redheaded Fio Piccolo, 17, aircraft designer for her grandfather's company. A true Miyazaki heroine, she is so innocent and pure of heart that she can sometimes even see through Marco's appearance to the man behind the pig. Her suggestion that if she kisses him he might change back to himself, like in the fairytales, is one of the most touching moments in the film.

The other female is voluptuous singer Gina, Marco's former love and still his

closest friend. The main antagonist, Donald Curtis, a suave American with matinee-idol looks, and a group of pirates who turn out (in true Miyazaki fashion) to have hearts of gold, join the secret police (after our hero Marco), a slugfest of a boxing match and some of the most thrilling aerial sequences ever seen, in either animation or live action, in a feast of vintage Miyazaki. This film has more humour, romance, action and heart than anything made in Hollywood this year, and in the shape of Porco Rosso the director has given us a romantic hero doomed to a fate worse than death, but triumphing over it by courage and decency – a leading man in the old heroic mould, and a film to treasure. Pigs CAN fly, and the world's a better place for it.

LIVE FROM... YOKOHAMA?!!

by Peter Evans

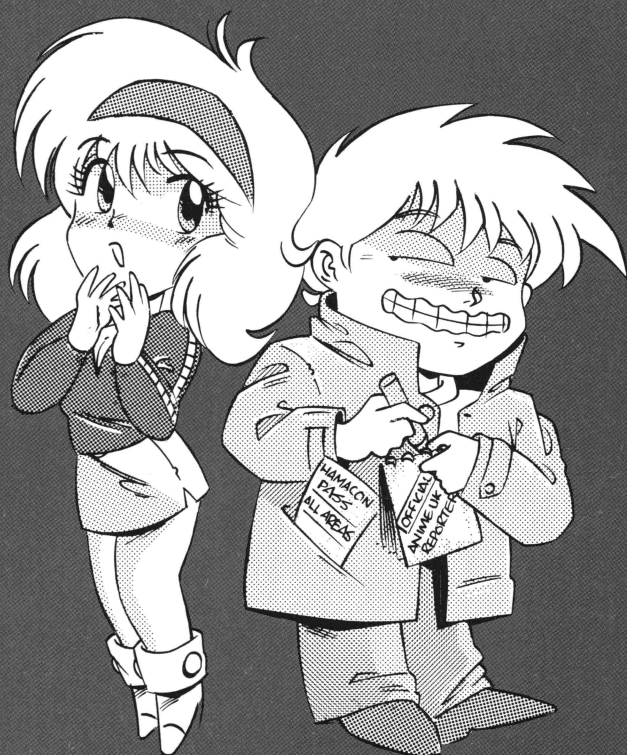
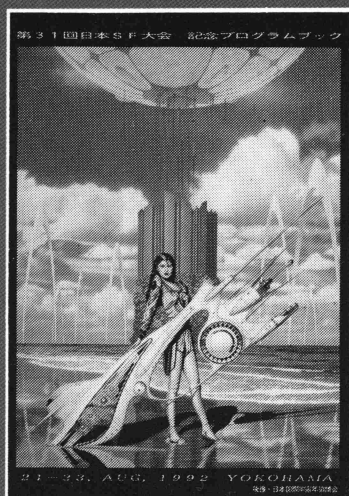


Illustration by Will Overton.

As a little background to this episode, designed to get certain people into trouble (**You know who you are**). What seems like several millennia ago, The Hell City Live office, (Viz. Yours Truly and anyone else who happened to be in at the time, Tama-chan the cat.) received a fax about the 31st Japan Science Fiction Convention, called HAMACON. This was followed by another, saying – look who’s going to be there. Wouldn’t it be nice if you could interview him? Yes, I suppose it would be.

Then we were volunteered by the same phantom-faxer. At this point, the cat decided to go into exile for political reasons, if I had been in my right mind, I would have gone with it. Dear HAMACON Overseas Department, one of our writers just happens to be in Japan and wouldn’t it be nice...

After that, there was the fateful phone call: “Hello, this is **Tsuriga Yukie**...” Suddenly I was doomed, they even made it part of the program! “*The Comic Artist Guest of Honour talks with an Overseas Animation Fan – with **NAGAI Go** and **Peter Evans**, the Japanese Correspondent of the **Anime UK Magazine**.*”

Note the absence of any middle initial. Yes, this was indeed I, the archetypal Great White Hunter, searching for the Lost Cute of Atlantis...(Sorry, wrong episode!) In my spare time I was also drafted onto the staff as part of the Alien Support Unit! Read, “Do English”. Which means I got to mass produce letters of thanks to the foreign authors who sent all those nice messages for the souvenir book. As a side-effect, I also got to meet all kinds of interesting people.

Time pondered ponderously along, rather like a very large rock does. Then, suddenly, just as the author was running out of narrative excuses to delay the inevitable end of this sentence, HAMACON happened. And not gently either! With the same kind of subtlety as having a tank parked delicately on your head, it was...Time for a song: “We’re off to see the Pacifico. The wonderful Pacifico of Yokohama.”

The simplest description of HAMACON is to borrow from that staple diet of SF fans, Star Trek, and add a bit of Monty Python: “Is this a five minute mind-meld, or the full half-hour?” I enjoyed myself, now if only I could have afforded a camera, I’d be living on the proceeds of my debut portfolio (Land Of Cute™ Volume 1) for the rest of my natural lives.

Coming soon, in the next paragraph even, in linear time-independent order, the details. Close your eyes and imagine you were in Yokohama, at the Pacific Convention Centre, there for something called HAMACON.

English speaking reception

Anyone with built in cute detectors fainted as they came in the doors. For reasons that were to become clear later. This is registration, time to fill in that card and check the members off against the list. Not being able to read kanji was probably a disadvantage, still when the list is sorted in dictionary order, it's easy enough. Organised chaos does not begin to describe this area. Interestingly enough, even though it looked like chaos unbound, it worked very effectively. One or two of the costumes were out early, causing some hilarity.

Opening Ceremony

Sadly, there was no opening CG as promised (cry!) instead we watched **Godzilla** destroy the Landmark Tower (cheer!) he would have attacked the Pacifico, but for the benevolent protection of **Mothra!** After this quick piece of pantomime, the chairman **MISAKI Norihiro** made his opening speech in both English and Japanese. Followed by greetings from the Guests of Honour.

Interview

Hello Mister **Nagai** Sir! I was volunteered for this, it was not my idea honest. This did not happen as planned, but I spent many a pleasant hour talking with **Miko** and **Go**.

Photo Opportunity

Fleeing the main hall en masse, there was an opportunity to meet the guests and take pictures. Pay attention now, boys and girls. This is how to behave when meeting a deity!
Case Study 1: A young lady, really pretty and tall for a Cute, asked one of the guests if she could take a picture of him. All in intensely polite Japanese. She nearly fainted when, instead of taking his picture, she ended up having her picture taken with him. And who was this honourable being? None other than **Nagai-Sensei**. If she'd bowed any further ("peko peko" the sound of bowing) she would have snapped in half. The poor girl was absolutely ecstatic, her feet didn't touch the ground for the rest of the weekend.

Brief digression: I, happened to meet a very nice woman who was with **Nagai-Sensei**. She spoke very good English with a soft accent. This was particularly impressive since she hadn't heard British English in 12 years, her name was **NAGAI Miko**. She was unbelievably helpful and I am greatly indebted to her, her husband, and her friend **Kiyoko** (very tall, very pretty and bilingual, another of my collection of all female interpreters).

The Go Nagai Fan Club room

You too could meet one of the major deities, or watch all of his anime and live action movies. Periodically the great man showed up and signed things for the acolytes. The speed with which this man draws is scary.

Dealers' room

Hmm, Lots of cuteness. Here you could enjoy shopping (sadly, **not** for Cutes) at many amateur tables, professional modelling shops and book stores, assuming you were stupid enough to come in with any money. No real convention would be complete without the costumes. One of the staff members sold Yukata (informal Summer kimono) with the "esu-efu" ("SF") logo in Japanese text. She very kindly assisted in dressing, which was a great help.

Art show:

HAMACON had, of course, an art show, featuring many original illustrations. Including the beautiful painting used on the cover of souvenir book. All very cultural, especially the model *Ultraman and friends do Tokyo*. Well, where else would you rather they flatten? Any offers for Bognor Regis?

Auction

I bought a few things, an original Cutey Honey cel, some pencil tests of the same and a Dirty Pair cel of Yuri. Not bad for 1000¥ eh?

Where have all the stories gone?

Practically the only program item I attended, since I was dragged into it to do door duty. The room filled up

excessively, everyone laughed at the American versions of popular Japanese Anime! Fancy having a narrator to explain what is going on. Or changing all the names because they were too hard for the American's to understand. Here it is in the original Japanese, now compare it with the American version. This program clearly defined the huge gap between them. *Even Nadia suffered, the poor girl, how embarrassing it must be for her to be dubbed into completely unconscious American. She had all her lines re-written so as to be suitable for the American audience. As if that was not bad enough, surely being a teenager with a thirty-something voice is. But enough of this italicising.* Back to the story: This is **Macross**. Now, stick it together with two completely unrelated series', and it becomes **Robotech**. The word that is probably most appropriate for this is "Hidoii!" (Don't know what it means? And you call yourselves Anime fans!)

That's not translation, that's **Macekre** (mentioning no names). Hence the title of this program (my idea). If you have not already noticed, the author is deeply against censorship and dialogue vandalism in any form. If Mr Macek wishes to defend himself against such accusations, then I would be very interested in hearing what he has to say.

Costumes

Rental boutiques specialising in costumes are now becoming something of a feature at Japanese SF conventions, or so the Hell City Live staff are informed by other documents they have had a hand in preparing. The many colourful costumes helped brighten up the convention, and generally cause a critical level of cuteness. For the most part, Japanese girls, of all ages, are thoroughly cute to start with. Add costumes straight out of the movies and perhaps you can see why I worship one of the modern deities: **The Overcute**.

The **Hell City Live/Anime UK** award for the most fatally cute woman at the convention should really go to:

Alice-chan! A shy, retiring, pretty young thing in a beautifully made Alice-in-

Wonderland costume, complete with Cute Rabbit. Daisuki! All she needed was to have been blonde and...
 Runner-up prizes to:

China-sans! There were a lot of these, dressed in those lovely silk costumes seen on arcade games such as Street Fighter II. The allure of these costumes is further increased by the fact that they are slit up one side, not a modest slit either. Proper hair styles, rather like bunchies made them all the more tempting.

A lady with an hour-glass figure (I am not joking) and a space-girl costume. Made from figure-hugging grey stuff, very impressive, very revealing.

Not forgetting **Terrestrial Defence Girl Iko-chan!** Six barf-bag cuteness.

Elf-chans, sword-wielding princesses. More cute than even I can handle, where is that portable electronic cold shower when I need it?

Men's prizes to:

The young boy dressed as **Devilman**, he was so cute he had his picture taken with the creator!

Captain Harlock, the guy who looked like **Char Asnable** and the man dressed as **Galaxy Express 999**.

Closing Ceremony

Yes, we were there. And I quote: "Ryote ni hana." A flower in each hand. I was accompanied by two very beautiful young ladies, on the right, **Miko**, and on the left, **Kiyoko**.

The rather lively masquerade was judged by the Guests of Honour, with SF poet and translator **Gene van Troyer** (a very nice American) announcing the results, in English. The third prize went to "The Rocky Horrors", second to "Little Saga" and first prize to "The Metronian Tea Party". This was followed by the DAICON 6 presentation, then three Overseas guests! With one of my favourite interpreters translating for them. She was very good.

They were the Campbell Award nominee, hard SF author *John G. Cramer*. His daughter, an awarded SF editor, *Kathryn Cramer* (She looked nice in Yukata, it suited her).

And from the UK, convention organiser *Kathy Westhead*, part of the Glasgow '95 campaign. Rumours that she will be heading the campaign for the 1999 Worldcon to be held at Moonbase Alpha are, as yet unconfirmed. The audience cheered enthusiastically, and then exploded...

The chairman gave his closing address in both languages, followed by the Guests of Honour.

Closing CG

The biggest and most pleasant surprise was the ending CG (Computer Graphic). A fairly impressive 8 minutes long! It started with Thunderbirds music and the 5...4...3...2...1... Then the Landmark tower (a 60+ storey **thing**) sank into the ground! (everyone cheered!) After that, the Pacifico hotel transformed majestically. Turning into a space-shuttle/Thunderbird 2 look-alike and taking off. Then it went to 2001 and the staff credits! (Viz. hundreds of Japanese and 3 Gaikokujin, yours truly included.) Finally the Pacifico turned into the Enterprise and zipped away...presumably to the sixth planet of the DAICON system. It was **totally awesome!** (I have the original tape, from the creator himself. I wonder how long it took him, I really should ask.)

The credit for this most spectacularly appropriate piece of animation goes to **OKU Yoshitaka**, from deepest Shibuya. He produced this entirely in secret. Not even the staff knew of it until the end of the closing ceremony.

MOVIES AT HAMACON

Scramble Wars

For those of you that don't know, this is a combination of **Genesis Survivor Galarth**, **Bubblegum Crisis** and **Gall Force**. Without giving too much away, it is a race for the **Genom Trophy** to a place called Bognor! Complete SD madness, I don't think I've laughed so much since Atlantis sank.



Kuro no Shishi – The Black Ninja

Nagai Go's latest work, due out at the end of November. Is all about ninjas and very impressive. Obviously my Japanese is improving as I understood most of what was going on. I asked **Nagai-Sensei** how many parts it was going to be, he thinks it will be the first of three. If, when you buy it, you think that the story for this is remarkably close to **The Terminator**, please remember that he wrote the original story for this 23 years ago.

Tenchimuyo – Ryo no Ki

Billed as Pretty Girl – SF – Fantasy – Comedy Hybrid, it really lives up to its name. It is really good fun! In its simplest form it is a story of sibling rivalry. But the sheer scale these sisters rival at defies description.

The closing credits are funny too, all about how to grow a carrot.

DAICON 6 – 32nd JAPAN SF CONVENTION 1993

Hell City Live will be going. Will you? As soon as we can get or prepare an English version of 'how to sign up'. It will be appearing in these holy pages. Actually, I am considering dressing up as the DAICON mascot...

Afterwards

Well, we had to go to a party to celebrate, didn't we. In this case, translators in hand, we went over on the sea-bus. Which just happened to be full of OL* types who looked at **NAGAI Rie-Chan** (4), **NAGAI Taku-kun** (2) and whispered things like – Aren't his children cute, ne?

*(Office Lady)

完

Credits

Thanks go to my supporting cast, the 2000 or so guests who came to HAMACON, Tsuriga Yukie, Dan O'Brien, NAGAI Miko, NAGAI Go, Kiyoko, DAICON-San, The Go Nagai Fan Club, Camera-San, Roe R Adams III.

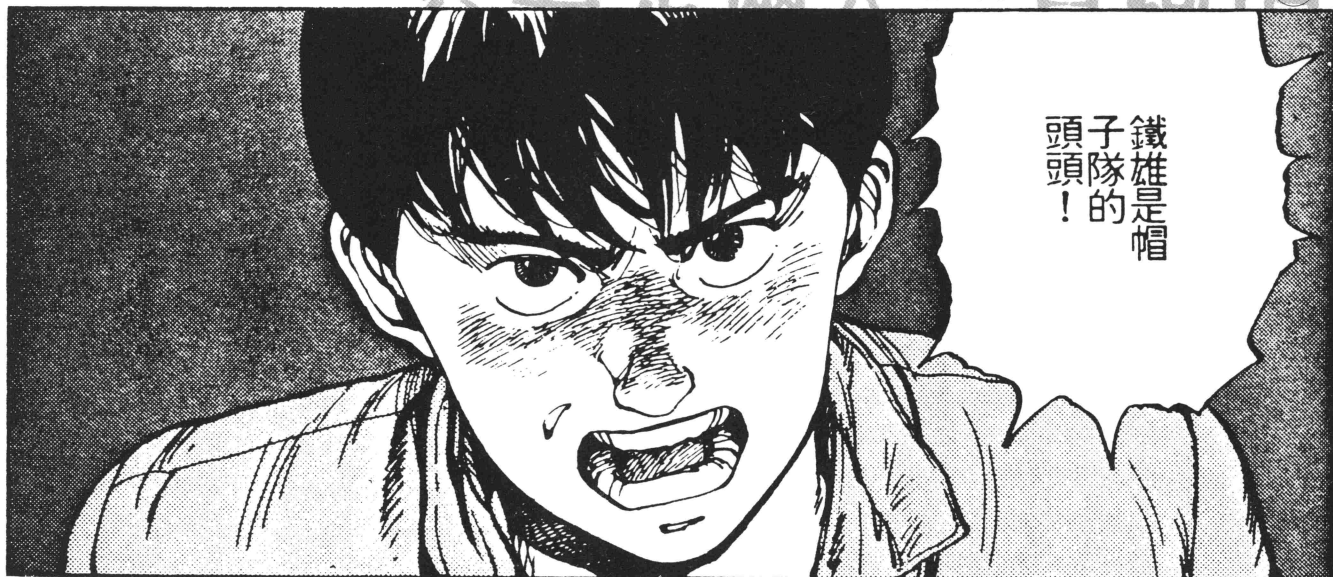
Of all places in Asia outside their home country, Japanese manga and anime are probably most popular in Taiwan. This small island, which at the closest point is barely 100 miles from Japan's southernmost possessions, has had a peculiar love/hate relationship with Japan for decades. For the fifty years leading up to 1945, Taiwan was incorporated within the Japanese empire, and so there is an industry of Japanese imports that was originally designed to cater for the older generation of Japanese speakers. However, in recent years, the network has found increasing interest in things Japanese from the younger Taiwanese. Wobbly copyright laws have ensured that Japanese artists and writers see little, if any, of the money that their works earn in Taiwan. Low quality reprints of famous manga, hastily translated into Chinese, sell in most bookshops, and are so widespread that there seems to have been no domestic comic production of any worth. Current favourite on the streets of Taipei is Otomo Katsuhiro's 'AKIRA' (rendered phonetically into Chinese as 'A Qui La'), which appeared in book form without a previous incarnation in single issues. So far, only the first volume has been available, but the series is bound to continue, as the film version (with Chinese subtitles) is one of the most popular rentals on laser disc. The success of manga in Taiwan has been helped by the similarity in the languages, making it unnecessary (and therefore

Takahashi's 'Lum – Urusei Yatsura' and 'Ranma ½' (Chinese – 'Qi Xiao Quan', 'Scattered smile boxing'). Any confusion that may have resulted from the two stories being read together has been ignored, and merchandise, especially photographs of Lum in her tiger-skin bikini, sell very well. All-time best-seller in Taiwan is Hojo Tsukasa's 'Cityhunter' ('Cheng Shi Lie Ren'), currently nearing its fiftieth volume. The popularity of this one title above all others has been explained by its appeal to both sexes, which effectively doubles the sales. Pirate editions of the weekly 'Shonen Jump' and 'Shonen Club' appear only a short while behind the Japanese edition, which must make for very lucrative translation work for someone. Ironically, the paper quality of editions is marginally better than the Japanese originals. Another pirating industry in Taiwan, that might prove more useful to the European collector, is that of soundtracks. The 'anime' label of 'Morning Sun' productions ('Hu Yang') has produced nearly two hundred anime titles in the last few years, which sell for about fifty New Taiwanese Dollars (about £1) each. The quality is rather poor, but can be very useful for sampling material before shelling out the cost of a CD. CD prices for high-quality items, especially Gundam movie titles, are a bargain at around NTS300 (£6) each. These are exact copies of the Japanese editions, of comparable quality, and with the only real difference being the

addition of Chinese-language lyric sheets.

One problem with buying in Taiwan is the material that sees print. 'Dragonball' and 'Cityhunter' sell well, but this may be because they are all that's available. More politically challenging titles such as Tagami's 'Grey' or Masamune's 'Appleseed' are not to be found, possibly because the government censor is not prepared to allow anything that might be construed as subversive. Post-WW2 martial law in Taiwan was only lifted in 1987, and the government sees Communist insurgency in virtually everything. Perhaps this may be another reason why later volumes of 'Akira' are slow in coming.

Hu Yang records can be found at Hu Yang Ch'ang P'ian, 2F, Alley 9, 191-3 Chung Ching Street, Taipei, Republic of China, although readers hoping to order from abroad might find better luck trying Cowhorn Records, Nyu Chiao Ch'ang P'ian, 778 Chang Chou Street, Taipei. The pirate comic companies are difficult to track down, but readers might like to try ordering from the major book chain at Caves Books Ltd., 103-2 Chung Shan North Road, Taipei. Anyone interested in the Chinese rather than the prices might like to know that a limited number of authorised Hong Kong editions from Chinese Language Press, part of Jademan Holdings, are available in England for around £5.50 each. Books include Totoro and Dragonball, but the selection is not very wide. Try Sounds of China, Gerrard Street, London W1. (完)



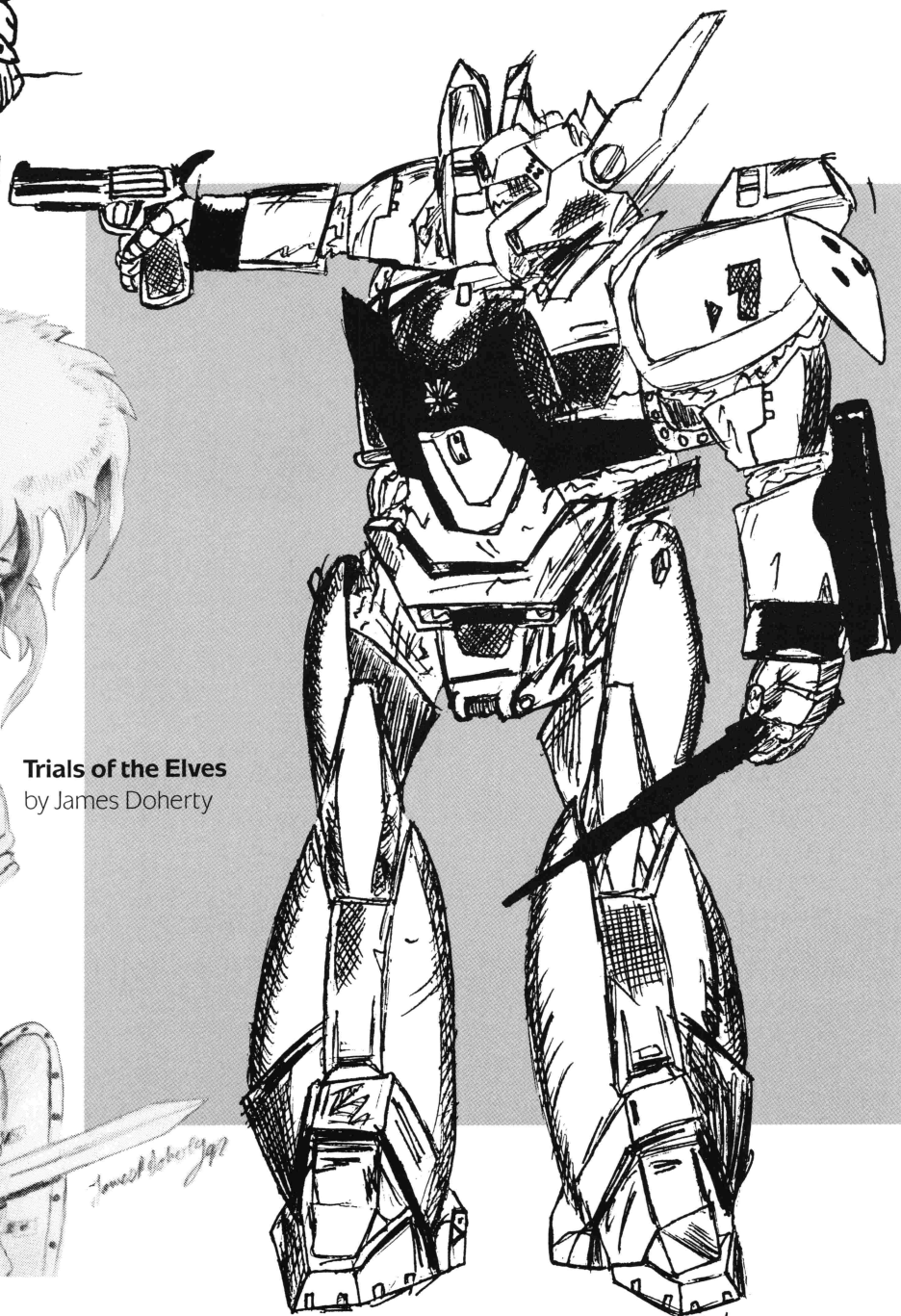
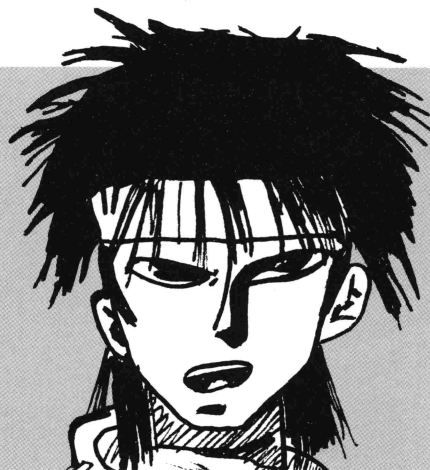
cheaper) to reverse the pages, as is done with European languages. However, the inability of Chinese to cope with some of the subtleties of Japanese sometimes leads to rather ropery translation. Another big seller in Taiwan this year was the combined publication of Rumiko

COMICS IN TAIWAN

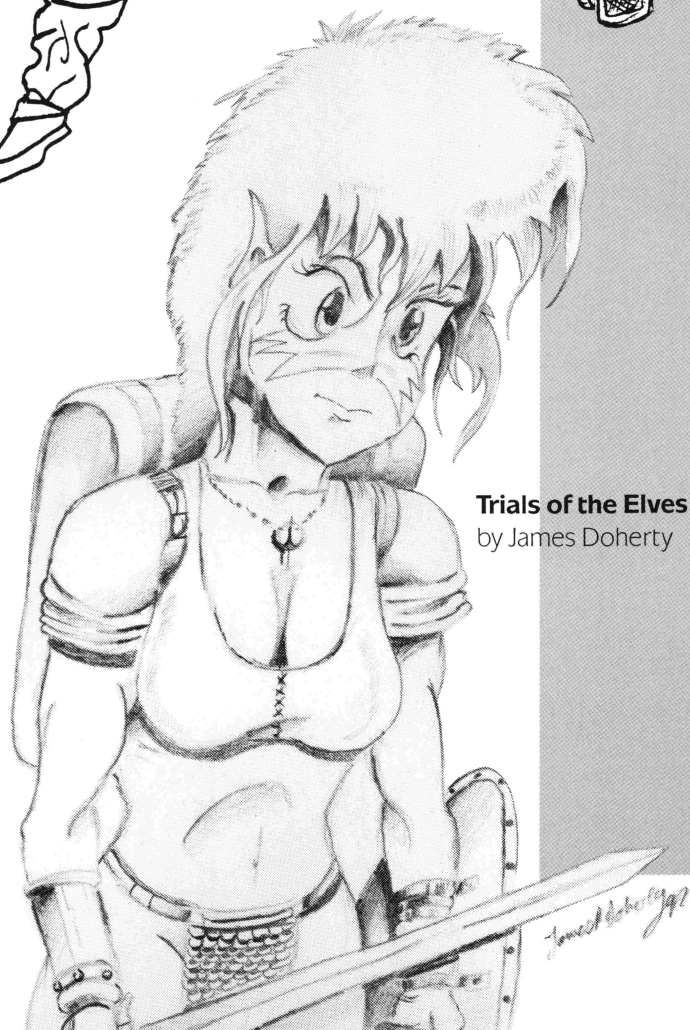
By Jonathan Clements

ANIME UK No.7

Aleena (Vital Signs) and Yu (Striker the Armoured Warrior) by Simon Mulford



Trials of the Elves
by James Doherty



Alphonse – Keeping the Peace by Jean-Paul Storrow

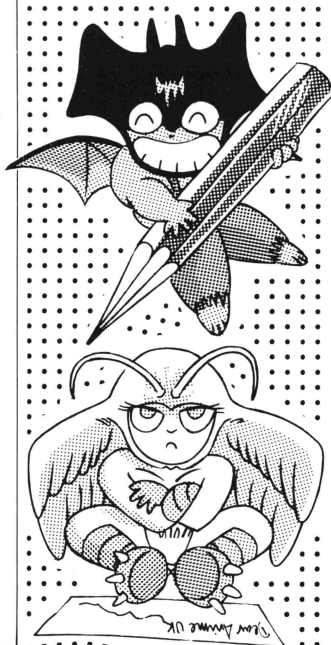
J.P. Storrow

If you want to send in a piece of anime artwork for the Eyecatch page then all we ask is that your picture is a) in black & white on plain paper and b) that it's an original and not copied from another mag, other than that, the sky's the limit!

Send your pics to:
Anime UK Magazine Eyecatch
70 Mortimer Street, London W1N 7DF

anime
EYECATCH

animail



Dear Anime UK

First of all, allow me to congratulate you on your superb magazine. The first I saw of it was, ironically enough, on Independence Day, when I was working at the AnimEigo booth at AnimeExpo '92. Two gentlemen came by, clutching a copy of a magazine whose cover flowed smoothly from dusty rose to International Orange around the formal forms of the Dirty Pair. "Excuse me – may I see that?" No sooner said than sold, and for the remainder of the convention, I relished flashing my copy of ANIME UK #2 at my friends, only to snatch it away from their grasping fingers.

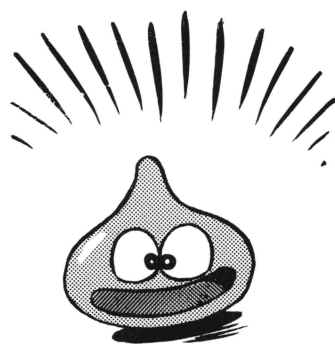
It is fair to say that this magazine was one of the hits of the convention. Many asked where they could get one, and Winston Sorfleet of PROTOCOLCULTURE ADDICTS sang its praises at the anime-magazines panel, to which the representatives of ANIMAG and V-MAX replied 'huh? What? "ANIME UK?" The advantage of Commonwealth connections, you see.

OK, let me list a few of the good things about ANIME UK #2: 1) the front cover, 2) the back cover, 3) the interior artwork, which is fun and vivacious, 4) the sharp reproduction of the same, 5) the clever transparent staff-credits and coming attractions page (perhaps this is common in UK magazines, but I've never seen the like before in the US) 6) all articles, 7) the charming OUTZONE recipe, which I hope will be a continuing feature. In short, ANIME UK #2 was, as I believe you say in your country, the dog's *****. Needless to say, I'm asking my comics shop to pick up

ANIME UK from Diamond. I wish you the best of success on your venture. You have set a new standard for anime magazines in the English speaking world, and that ain't no bull.

Carl Gustav Horn Seabrook Texas USA

HELEN: Thank you so much for your letter – Jim McLennan told me that ANIME UK MAGAZINE was well received at ANIME EXPO but I really didn't realise just how well! Since there are well-established and excellent anime zines on the other side of the Pond, compliments from that quarter are doubly valuable. Next year, I hope that I'll be able to attend ANIME EXPO and hear all the comments in person!



Dear Helen

I have just received issues one and two of ANIME UK MAGAZINE and I can only say that I'm extremely impressed to say the least! I imagine I am typical of your readership, being recently won over to video from comics after seeing a copy of AKIRA. Although I had seen several publications and one or two models in specialist shops I had always considered the artform to be something of a "closed shop". I now feel that with the introduction of the MANGA CLUB the time has come to fully "take the plunge" and start collecting examples of this exciting genre on a proper basis. Hopefully your publication should steer me in the right direction!

Getting back to the mag itself, while I can appreciate your desire to produce an extremely high quality publication, if it came down to closing the magazine (and I really do hope it never happens) or dropping the paper quality then I find myself in agreement with Gareth in issue 2 – I just want you to be a success!

Steve Brown, Brentwood, Essex

HELEN: You'll be delighted to hear about Island World's Manga Festival at the ICA – new fans will be able to get together and I hope to meet as many of you as possible.

Dear Anime UK Creators,
Hi! I'm impressed with your magazine! You guys surely love anime! The illustrations are great – I love p 14's Armor Girl – I'm also a fan of Griffon. Can you do Alphonse? Please? Well, there are several mistakes and misspellings on the "Who's that Girl?" No. 9 is Ranma Saotome, not Nibbunoichi; for no. 14 it should be Chibi Maruko-chan. The name of Astroboy's foe is Atlas. I bet quite a number of people pointed out these points. Can you do an article comparing Western heroes of comics and animation to Japanese ones? I'd like to see the opinion of Western people. The one thing I am sure of is that I'll continue to buy this magazine until I'm dead a thousand times! Keep up your great job! Ja mata ne!

MIE KOMINAMI, Lebanon, Ohio, USA

HELEN: Thank you so much for your lovely letter. I can't tell you how much we appreciate receiving such warm, friendly comments and how much easier it is to do all the hard work involved producing the magazine when we know that people enjoy it!

I was very glad to have your comments on our spellings and your ideas for the magazine. I'll let our artists know there's another Alphonse fan out there who'd appreciate a picture! And I'm considering an article on the difference between Western and anime heroes right at this moment. If we decide to run it it will appear next year.





ANIME GALLERY

It occurred to us that the back cover 'pin-up' on each issue of Anime UK Magazine would work much better if we also supplied some information on the featured subject, so in future that's what we'll be doing under the title 'Anime Gallery'.

Before covering this issue's subject let's back track and elaborate on our previous issues...

Issue 1's back cover featured the M-66 robot from '**BLACK MAGIC M-66**', an OAV (original animation video) from 1987, loosely based on the early manga by Appleseed/Dominion creator Masamune Shirow. Further details and a comparison of the manga/anime can be found in Anime UK magazine #3.

Issue 2's back cover was something of a red herring, since it wasn't based on an existing anime/manga at all! It's an original piece by our very own Wil Overton.

Issue 3 featured **AURA BATTLER DUNBINE**. Originally a 49 episode TV series which ran on Japanese TV from 1983-84, Dunbine was another gem from the winning team of Yoshiyuki Tomino and the studio Nippon Sunrise, who previously gave us the ground

breaking 'Mobile Suit Gundam' series and a host of other anime classics. The series followed Japanese motorcross racer Shou Zama as he is thrust into a series of adventures on a bizarre alterate world called Byston Well – a strange blend of medieval fantasy (complete with castles, monsters, fairies and knights in armour) and hyper-advanced technology (huge insect-like biomechanical armour suits – the aura battler of the series title and weird, organic looking aircraft.)

In 1988 the series was revived with a set of three OAV releases. Each tape featured part of a heavily condensed compilation of the original series, followed by part of the new version, set 700 years after the TV series and featuring a new cast of characters and revised designs which stressed elaborate fantasy in preference to the technology. It is this OAV version which is depicted in AUK 3's montage back cover. Which brings us right up to date and this issues Anime gallery:

URUSEI YATSURA

– roughly translated: "those obnoxious aliens from planet Uru," this is perhaps the most famous creation of one of

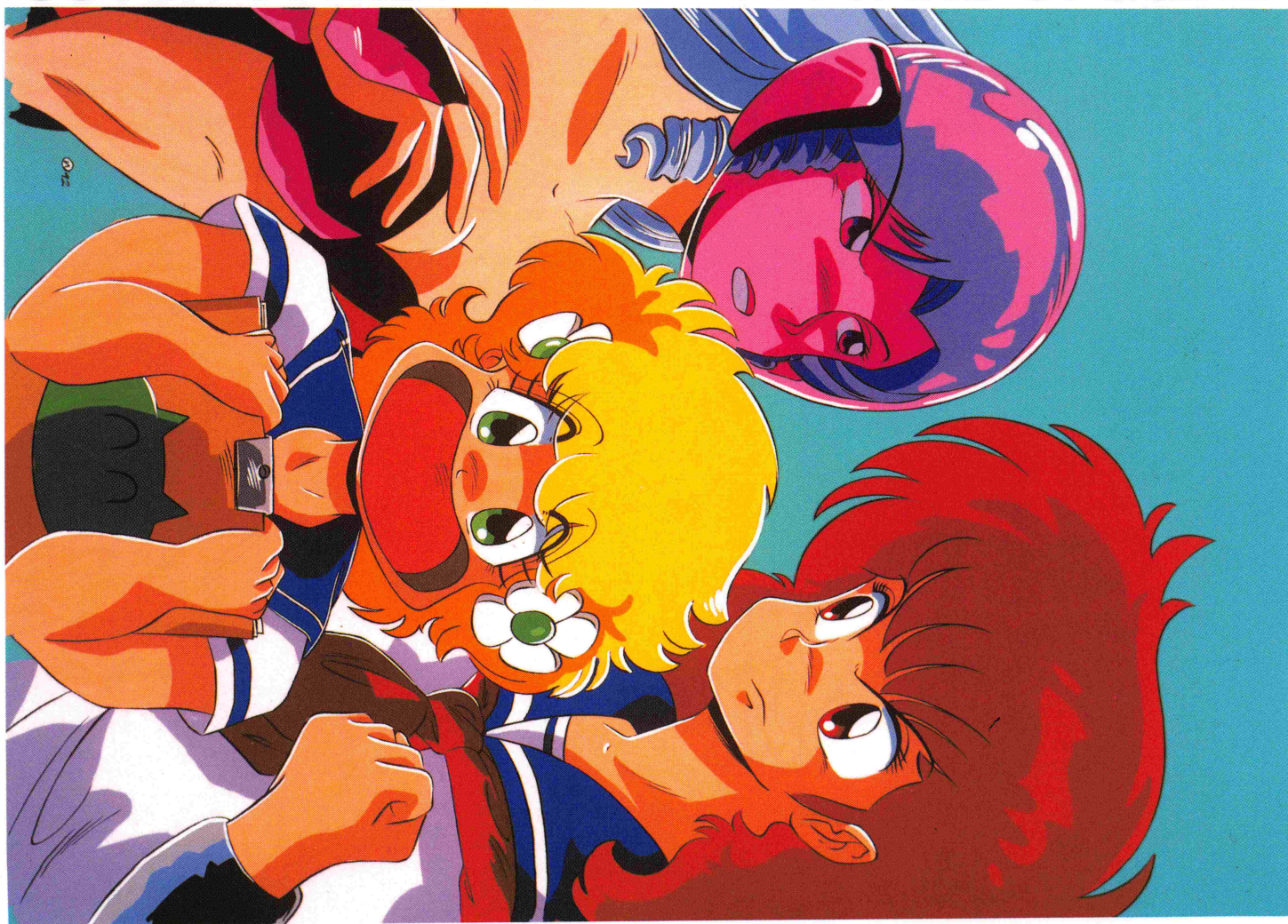
Japan's favourite (and wealthiest) manga creators – Rumiko Takahashi, whose other works such as Ranma 1/2, Maison Ikkoku and the Rumic World stories have also won her fans worldwide in both their manga and anime forms.

First published in 'Shonen Sunday' comic in 1978, the manga ran for 7 years (35 collected volumes) and spawned a huge TV series in 1981 which ran for a staggering 218 episodes and in turn begat 6 films, several OAV's and the usual mountain of related merchandise which accompanies any successful anime. VIZ Comics in America began their English language adaption of the manga in 1989, which in turn led to its Italian translation in the pages of their Mangazine. This romantic fantasy comedy boasts an enormous cast of weird and wonderful characters and a sprawling web of subplots but in a nutshell it chronicles the humorous misadventures of Ataru Moroboshi, high school student and ace lecher and his stormy relationship with the lovely (and extremely jealous) Lum, daughter of the commander of an invading alien horde, shown here in her fetching tiger-striped bikini!



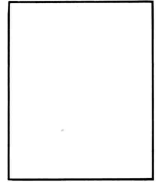


COVER COLLECTION – POSTCARD SPECIAL





AURA BATTLER DUNBINE by Steve Kyle

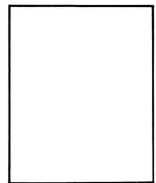


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COVER COLLECTION -



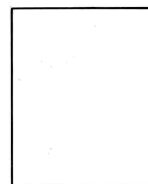
PROJECT A-KO by Wil Overton



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THE DIRTY PAIR by Wil Overton

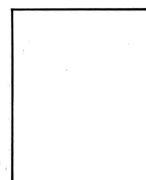


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F6 (BLACK MAGIC (MARIO) M-66) by Steve Kyle



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